Revised, Improved, Enlarged and Price Reduced!

MASON'S SACRED HARP,

OR

ECLECTIC HARMONY;

A

NEW COLLECTION OF CHURCH MUSIC,

IN PATENT NOTES.

BY LOWELL MASON,

Professor in the Boston Academy of Sacred Music; Editor of the Handel and Haydn Collection of Sacred Music; The Choir, &c.

AND BY

TIMOTHY B. MASON,

Professor of Sacred Music, and Organist at the Fourth Street Church.

ENLARGED, REVISED AND IMPROVED EDITION.

CINCINNATI:

PUBLISHED BY WILLIAM T. TRUMAN.

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MASONS' NEW MUSIC BOOKS.

MASONS' STANDARD MUSICAL WORKS!

SACRED MUSIC BOOK.

THE subscriber has just issued a New Edition of the SACRED HARP, Vol. I., by Lowell Mason, Professor in the Boston Academy of Music, Editor of the Boston Academy's Collection, Handel and Haydn Collection, Boston Anthem Book, &c., and by T. B. Mason, Professor of Sacred Music and Organist.

The "Harp" is one of the most popular and truly valuable collections of Sacred Music ever issued from the American press. Since it has been revised and improved, it meets with a still greater share of public approbation; and while the ephemeral productions of the day have had their brief existence and passed away, MASONS' SACRED HARP has been found possessed of the *merit* which has alone caused it to become a STANDARD WORK, and a great favorite with Musical Teachers, Choirs, and Musical Societies throughout the country. The present edition is got up with peculiar neatness, is handsomely printed on very fine paper, and very neatly and substantially bound; and it is the determination of the publisher to spare no pains or expense to render the "Harp" worthy of the continued liberal patronage of a discerning public.

This series of Masons' Music Books has been published with reference to supplying the *entire wants* of the country with GOOD BOOKS, in this department of literature. Thus far the undertaking has met with great success. Additions to the series will be made as fast as the wants of the country demand, and will be of that character which will be sure to sustain the high reputation which the series now enjoys.

MASONS' NEW MUSIC BOOK.—The attention of Teachers of Music, Musical Societies, Committees, Choirs, Choristers, Organists, and of the public at large, is respectfully solicited to

Masons' Sacred Harp, Vol. II., or Beauties of Church Music; containing a great variety of choice old Tunes, arrangements from the bests Masters—with new Music, composed and arranged expressly for it by European Musicians, forming a rare collection of Psalm and Hymn Tunes, Anthems and Occasional Pieces, adapted to the wants of Churches, Choirs, Musical Societies, etc., etc. New Edition, Enlarged and Improved by the addition of one hundred and twenty pages of New Matter, including an entire new series of Chants, adapted to modern Church worship; also, containing the Popular System of Elementary Principles, peculiar to the Messrs. MASONS.

☞Teachers, Choirs, and Musical Societies, who have already had an opportunity of testing the merits of this Improved Edition of the Second Volume, by *actual use*, have expressed their unqualified approbation of its high character, and the great gratification which performances from it have afforded them. Testimonials, to the superior excellency of this Work, might be adduced from the *highest sources of Musical criticism*, both at the East and West, but it is deemed unnecessary to insert but few. The "HARP" will "speak for itself." A close scrutiny of it, with a few performances, will not fail to develop its beauties, and to commend it to the discriminating Teacher, and to the patronage of the Musical community.

Masons' Juvenile Harp; An entirely New Juvenile Singing Book, containing a copious and simplified system of Elementary Principles, adapted to the youngest learner, a large number of new and beautiful Melodies and Hymns, selected and translated from the German; together with a great variety of original and selected Hymns and Melodies, Rounds and Sentences, peculiarly adapted to Juvenile Singing schools, Common Schools, Sunday Schools, Family Circles, and for Juvenile Concerts. Great care has been taken, in the selections for this work, to exclude every thing light and trifling, while at the same time it will be found that a great portion of the Music is of a lively, cheerful, and exhilarating character, such as is always interesting and pleasing to learners.

NOTICES OF MASONS' SACRED HARP.

From the New Haven (Conn.) Observer.

Masons' Sacred Harp.—The first volume of the Sacred Harp has received the recommendation of the most competent judges as the *very best work extant.* This second volume, we cannot doubt, judging, as we do, on the opinion of a friend of the highest musical talents and cultivation, will be received with equal approbation. The work is very beautifully executed.

From the Hartford (Conn.) Patriot.

Masons' Sacred Harp, Vol. II., is indeed, and in truth, a *very select* and useful work, and probably *the very best collection* of *Church Music extant.* It is composed of "Gems in Melody and Harmony," of almost unequalled richness, and well suited to the different variety of metres, and should be in the hands of every lover of Sacred Music. Every denomination will promote devotional Psalmody by adopting this collection as the *standard* of *Church Music.* The work appears to us *pre-eminently* calculated for the cultivation of correct musical taste.

From the Connecticut Congregationalist.

Masons' Sacred Harp.—The first volume has been very favorably received by the public, and is spoken of by the Examining Committee of the Academy, as being "one of the most useful and scientific collections extant." The design of the editor in these successive volumes, is to furnish from the highest sources of musical talent in Europe and America, a substantial library of music, of various and permanent value. In this view, as well as on account of their distinguished merit in themselves, the series will constitute a most valuable offering to the science of Music in this country.

From the Hartford (Conn.) Courier.

New Music Book.—We have received a copy of the second volume of the Sacred Harp. The work contains a choice collection of Psalm and Hymn tunes, Anthems, Chants, &c.; many of which were composed expressly for the work, and have never before been published. The selections have been taken principally from the best authors, and are *most admirably* arranged for the accommodation and convenience of Choirs.

Some of the new tunes are *very fine;* in short, we consider the "Sacred Harp" a most useful work, and do not hesitate to recommend its introduction into all singing classes and choirs who wish a good music book.

From the Evangelist at Oberlin.

Written by Prof. Allen.

Masons' Sacred Harp.—Beautifully simple, and at the same time rich and varied in its harmonies, chaste and classic in its style, and attractive in its external appearance, it cannot fail to be highly acceptable to all the "Lovers of Sacred Song." Indeed, of its rare merit, the name of its compiler, as also, of the distinguished authors from whose compositions his selections and arrangements are principally made, are a sufficient guarantee.

From the Pittsburgh Spirit of the Age.

Masons' Sacred Harp.—We have just examined a new edition, enlarged and improved, of Masons' Sacred Harp, Vol. II

The first edition of the "Harp" made its appearance some time since, and the extent of its circulation has been unprecedented. Throughout all the numerous editions of the Harp, the editors have been happy in the arrangement of their music, as its general reception among amateurs is conclusive proof. The work before us contains the standard church tunes, which all sacred music books contain—and, in addition to these, a sufficient quantity of new music is given to make it a valuable collection for advanced choirs, as well as rudimental classes.

The new edition of the Harp fully sustains the reputation of its predecessors, which is praise *enough for any book.*

From the Committee of the Handel Society at Hudson College.

Masons' Sacred Harp.—The harp has been examined by the officers of the Society, who consider it a rich addition to our Library, and believe that its use will prove to be an important means of advancing the science of Sacred Music. Its introduction into the meetings of our Society has confirmed this belief. A proper performance of the tunes which it contains cannot fail to be interesting and profitable to our audience in the sanctuary. It would be but justice due to the successful efforts of the author, to say that the two volumes of the "Harp" together, constitute the *best collection of the kind yet published.*

From the Cleveland Herald.

Masons' Sacred Harp.—The second volume of the Harp is now to all intents and purposes a new book, having been enlarged and thoroughly improved to meet the demand of the musical world. Among the most prominent new features in the work, we notice the introduction of the elementary principles "peculiar to the Messrs. Masons," and which are held in high esteem by practical teachers, also a copious supply of Metrical and Select pieces, together with an entire new series of modern Chants, for popular church worship. Great attention has recently been paid to this style of music in Boston and other eastern cities—and we hope our music teachers will soon favor us with specimens of this spirited style of sacred music, which has heretofore been mainly confined to the performance of the Episcopal church.

From the Massillon Gazette.

Masons' Sacred Harp, Vol. II.—A new era has arisen in the history of Sacred Music. The volume before us presents a rare combination of melody, of scientific musical composition and arrangement, and beauty of typographical workmanship. The compilation of a work of this description in this beautiful form, is a task of no inconsiderable importance, requiring a musical talent of a high order.

From Mr. Dumsday, Professor of Music, Ravenna.

Masons' Sacred Harp.—I have thoroughly examined the new edition of Masons' Sacred Harp, Vol. II., and consider it the best work extant. It contains most of the favorite standard church tunes, and a large number of new and beautiful tunes which I have never seen in any other collection. The elementary exercises are of the most approved system.

From the Pittsburgh Presbyterian Advertiser

Masons' Sacred Harp, Vol. II.—This is a beautiful work, printed on fine paper, and with elegant type. It is, indeed, a *splendid contribution* to the most delightful of all sciences.

From Professor G. W. Pratt, New Orleans.

Mason's Sacred Harp.—The Harp, in its present arrangement, pleases me. * * * I have concluded to use my influence hereafter in favor of the Harp—last improved edition of Vol. II.

From the Hudson Observer.

Masons' Sacred Harp, Vol. II.—We have not been able to give the work a very thorough examination, but we have seen enough to know that it contains much excellent music: and we consider the character and connections of the compiler as a sufficient guaranty that there is none which is decidedly inferior. The pieces composed by Mr. Lowell Mason, need no recommendation of ours. We noticed several tunes of Mr Hasting's, taken from other works of great delicacy and pathos. We are glad to meet such pieces as Bowen, Milton, Owens, and South Street, which were brought before the public, for the first time, in the Handel and Haydn Society Collection, a work superior to all its predecessors of the same kind, and also, in some respects, to subsequent revised editions. The typographical execution of the Harp is very superior.

For sale in New York by PRATT, WOODFORD & Co.; Philadelphia by GRIGG & ELLIOTT; Cleveland by C. BRAINARD, and SANDFORD & HAYWARD, and by Booksellers generally. WM. T. TRUMAN, Publisher and Bookseller, 75 Main-st., Cin.

MASONS' SACRED HARP—ENLARGED AND IMPROVED,

Is adapted to the wants of all denominations. The variety of metres is much greater than in other collections of music. But very few hymns are contained in the nymn books of the different denominations of Christians, for which a tune may not be found in the Sacred Harp. It contains a great variety of very beautiful Psalm and Hymn tunes; a collection of interesting Anthems, Set Pieces, Sacred Songs, Sentences and Chants, which are short, easy of performance without instrumental aid, appropriate to the various occasions of Christian worship, the wants of Singing Schools, Musical Societies, and pleasing and useful to singers, for their own private practice and improvement.

The Harp contains much valuable music, which has been drawn from the highest sources of musical taste and science in Europe, especially in Germany. It also abounds with the sublime and beautiful arrangements and compositions of the MASONS, of which the following are specimens, viz. Missionary Hymn, page 139. Haste, O Sinner, 221. O! praise God in his Holiness, 224. Watchman! tell us of the night, 188. Inverness, 95. Norwich, 119. Carinth, 57. Hebron and Ward, 49. Uxbridge, 43. Epping, 212. Carlow, 133. Sabbath, 126. Olney, 96. Haddam, 114. Sardis, 165. Rowley, 162. Oliphant, 137. Olivet, 147, &c. &c.

From the St. Louis Observer.

We have examined the Sacred Harp with care, and do not hesitate to give the style and harmony of the tunes our unqualified approbation. The music combines in an eminent degree, that chasteness, simplicity and facility of expression, which ought ever to characterize devotional tunes. The pieces are in exquisite harmony and taste. Were we to name all the tunes of pre-eminent excellence, we should select a large proportion of all contained in the volume. It is just the kind of music which, it seems to us, the angels would love to sing. We are confident that the Harp needs only to be known, to be introduced at once into *universal* favor.

From the Standard. Written by Professor Niles, President of the Musical Society in South Hanover College, Indiana.

The style of music contained in the Sacred Harp, is chaste, sublime and beautiful. The harmonies throughout are in the highest style of scientific accuracy and skill. We are confident that the name of Mason will secure for it the wide circulation it deserves.

From the Cincinnati Journal.

The "Sacred Harp" has been very much needed. The senior editor, Professor Lowell Mason, of the Boston Academy of Music, has long been esteemed, both in Europe and America, one of the ablest musicians of the age. He has been for many years, president of the Boston Handel and Haydn Musical Society; is author of 'Handel and Haydn Collection of Church Music;' a work, said the London Harmonican, several years since, 'which is not surpassed by any publication of the kind in the world; it is highly honorable to American talent, and shows clearly, the rapid progress of Americans, in musical science.' He has since arranged 'Choral Harmony,' a collection of Anthems, &c., published by the Handel and Haydn Society: 'Boston Collection of Anthems,' published by the Handel and Haydn Society: 'Lyra Sacra,' a collection of original and selected Anthems, Chanta &c: 'The Choir, or Union Collection of Sacred Music,' and several other valuable musical works.

Professor T. B. Mason, of the Eclectic Academy of Music, Cincinnati, is a very able musician. We are familiar with all Mason's musical publications, have carefully examined every page of the 'Sacred Harp,' which is the last production, and think it is not too much to say it contains the *cream* of all the other works. It may be justly entitled the '*beauties of music.*' It contains a great number of pieces composed by Mason, of almost unequalled excellence. The Anthems and Set Pieces *are very beautiful.* The music in the Harp is rich, beautiful, flowing, melodious and tasteful in its character—of a style perfectly *simple* and *intelligible*, so as to be easily sung.

From the Pittsburgh Christian Herald.

The Sacred Harp will prove a highly useful work. It undoubtedly forms the best manual of Church music, ever issued from the press. It has been prepared expressly for the West and South, and should be possessed by every individual who desires the progress of music in our country.

Extracts from various notices of Mason's Musical works.

The Harmonicon, published at London, England, says of Mason's H. & H. Col., "It is one of the most complete collections of Psalmody ever published. The tunes are well arranged, the harmonies are faultless, and the devotional character of both words and music has been attended to most strictly."

From the Christian Spectator. The tunes have been prepared with constant reference to the grand object of Sacred Music, the excitement of devotional feeling. It is emphatically 'religious harmony.'

From the Missionary Herald. The current testimony of good judges, is that the melodies are singularly judicious and complete.

From the Christian Advocate. We congratulate the public on the appearance of music arranged and harmonized with accuracy, judgment, and elegance. We hope it may become the standard of Sacred Music.

From the Hudson (Ohio,) Observer. The authors of the Sacred Harp are well known as musical composers of *high merit*, whose songs of praise are heard in all the churches.

Masons' various Collections of Psalm and Hymn tunes, Anthems, Choruses, &c., have all been pre-eminently popular and useful, in the estimation of men of science and taste, both in Europe and America. The Harp is the authors' last production, and it contains the '*beauties*' of all the former publications.

Revised, Improved, Enlarged, and Price Reduced!

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OR

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CONSISTING OF A GREAT VARIETY OF

PSALM AND HYMN TUNES, ANTHEMS, SACRED SONGS AND CHANTS,

ORIGINAL AND SELECTED;

Including many new and beautiful subjects from the most eminent Composers.

HARMONIZED AND ARRANGED EXPRESSLY FOR THIS WORK.

BY LOWELL MASON:

Professor in the Boston Academy of Music; Editor of Handel and Haydn Collection of Sacred Music; The Choir, or Union Collection; Choral Harmony; Lyra Sacra, &c.

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TIMOTHY B. MASON:

Professor of Sacred Music, and Organist at the Fourth Street Church

ENLARGED, REVISED, AND IMPROVED EDITION.

CINCINNATI:

PUBLISHED BY TRUMAN & SPOFFORD.

1850.

PUBLISHER'S ADVERTISEMENT.

THE "*Sacred Harp* was undertaken at the request of many highly respectable individuals, who have long felt the importance of the introduction of an elevated style of Sacred Music arranged on the immovable basis of science and correct taste. It has been prepared with special reference to the wants of the West, and it is believed will meet with approbation, and supply a deficiency the lovers of sacred song have long experienced, and receive such a share of patronage as it shall be found to merit.

It contains, in addition to the most favorite and useful tunes in common use, a great variety of new and valuable music, much of which has been procured from Europe, and has been written expressly for the Editors, and furnished in manuscript, by English and German composers. It also contains a variety of beautiful subjects from the works of Haydn, Mozart, Cherubini, Nauman, Marcello, Mehul, Himmel, Winter, Weber, Rosini, and other celebrated authors; all of which have been arranged and harmonized *expressly for this work*, and are now for the first time published. A great number of very beautiful compositions have been taken, *by permission*, from the Handel and Haydn Society Collection; Choir or Union Collection; Lyra Sacra, and other musical publications of the senior Editor.

Most of the music in this work is flowing, melodious, and tasteful in its character—of a style "perfectly simple and intelligible, so as to be easily sung. Simple and natural harmony is vastly better adapted to impress the heart, and promote devotional feeling, than the most highly wrought pieces of scientific skill. The most sublime and the most pathetic are always the most simple. Sacred music should be like the gospel, which commends itself by its simplicity and sublimity, alike to the learned and the unlearned."

It is hoped the "Sacred Harp" will prove a highly useful work. It was carefully examined in manuscript, by the Boston Academy of Music,* and by various Professors of Music, Organists, and Teachers of singing, whose unqualified approbation it received; and it undoubtedly forms one of the best manuals of Church Music ever issued from the press.

The publisher would further remark, that the "Sacred Harp" is printed in patent notes (contrary to the wishes of the Authors) under the belief that it will prove much more acceptable to a majority of singers in the West and South.

Entered according to act of Congress, in the year 1843, by William T. Truman, in the Clerk's Office for the District Court of Ohio.

☞Editors and publishers of Music are cautioned against republishing pieces from this work. With the exception of the few old tunes, the whole of the "Sacred Harp," including the arrangements from European authors, is claimed as *property*, and has been secured according to law. The Author's arrangement from European subjects in the Handel and Haydn Collection, have often been inserted in other publications, without permission. All such pieces have to be metrically arranged, and harmonized, and most of them require such material alterations, as to become almost entirely new compositions. To arrange and harmonize such peculiar melodies with judgment, accuracy and elegance, as much knowledge and labor are requisite as to compose new music; and they are considered as copy-right tunes under the law, made and provided for the protection of such property. Very many of the old tunes in this volume have been altered, newly arranged and harmonized, and are made much more easy of execution, beautiful and useful. *All such alterations, arrangements*, and *harmonies* are also claimed as property. It is hoped that a proper sense of justice and propriety, without the aid of the law of copy-right, will be sufficient security to the proprietors of this work. They ask, and intend to require, that their legal claim to the benefit of their labors shall be respected.

* The Boston Academy of Music is an association for the promotion of Musical science. It was incorporated in 1832, and promises to be one of the most useful institutions in our country. The Eclectic Academy of Music in Cincinnati, has recently been established on the plan of the Boston Academy. Its object is the same, and has several hundred pupils under the instruction of Professor T B Mason

The Sacred Harp is a work on which the editors have bestowed much time and labor, and in which they have found much pleasure. It was undertaken (by request) with a full sense of the responsibility of preparing a work to be used in the worship of God. It is now given to the public with the hope that it will meet the wishes of those who have for a long time felt the need of a collection of scientific music adapted to the improved and improving taste and judgment of the western community.

In addition to a choice selection of old and familiar tunes, the Sacred Harp will be found to contain many beautiful subjects from the works of the most celebrated masters, now for the first time harmonized and arranged as metrical tunes. They increase very much the variety of elegant psalm and hymn tunes, which cannot fail to gratify the lovers of sacred song. Many beautiful compositions have been presented the editors in manuscript by eminent German and English composers. The music will be found rich in harmony, melodious and easy of execution. The editors are fully convinced from observation, experience, and a careful consideration of the subject, that music for religious worship should be composed in a style simple and sublime. A mere display of science in composition, and skill in execution, is as much out of place in a psalm tune as is a mere display of oratory and graceful gesture in prayer. Music may be very scientific and yet not of a devotional character, and therefore not appropriate to the worship of God. While the editors have paid particular attention to the scientific accuracy of the work, they have endeavored by the harmony and arrangement of the different parts, and the great variety of style and metre, to present a manual of sacred music that should be adapted to call forth all the holy emotions of the soul.

It is believed the Sacred Harp will prove a highly practical work. All the tunes will occasionally be useful, and most of them can be easily performed without instrumental aid.

The following is the arrangement of the several parts.

The Base is placed upon the lowest staff, and should always be sung by the lowest voices of men.

The Treble is placed upon the staff next above the base, and should always be sung by the highest voices of females.

The Alto, Counter, or Second Treble, is placed upon the staff next above the Treble, and should always be performed by boys, before their voices change, or by the lowest female voices.

The Tenor is placed upon the upper staff, and should always be sung by the highest voices of men.

The introductory rules are *plain* and *simple*, and amply sufficient, in the hands of a judicious instructor, for acquiring the art of reading music.

Cincinnati, Ohio, September, 18

LOWELL MASON.
T. B. MASON.

TO SINGERS.

The Publishers would recommend Singing Masters, Choristers and Vocalists generally, to examine the following, among other tunes, believing that the beautiful flowing melodies, and rich harmonies of which they are composed, will be sufficient, (aside from the numerous other excellencies of the work,) to please the admirers of chaste, sublime, and devotional Psalmody:—

Selections: Carlow, page 133: Merdin, 144. Lucas, 155: Rowley, 162: Urmund, 149: Oakham, 163: Sardis, 165: Marion, 182: Louisville, 197: Templeton, 201: Weldon, 142: Yarmouth, 138: Oliphant, 137: Kendall, 136: Fleming, 134: Coburn, 133: Crocket, 130: Edgar, 129: Brentford, 45: Hymn, 221: Grant, 120: Zebulon, 118: Augusta, 30: Zion, 187: Wayland, 150: Haddam, 114: Dalston, 113: Sudbury, 104: Brighton, 102: Olney, 96: Inverness, 95: Lockport, 93: Rindge, 81: Conway, 80: Topsham, 77: Fulton, 73: Nichols, 70: Danvers, 24: Lanesboro', 67: Foster, 110: Bolton, 63: Milburn, 59: Carinth, 57: Illinois, 48: Orford, 47: Wayne, 33: Stow, 113: Sabbath, 126: Northampton, 154: Bethleham, 210: Blake, 227: Burlington, 214: Epping, 212: Kedar, 203: Gethsemane, 175: Prescott, 173: Hymn, 171: Olivet, 147: Pisgah 145: Missionary Hymn, 139: Wilmot, 121: Nashville, 106: Litchfield, 62: Douglass, 54: Ward, 49: Hebron, 49: Uxbridge, 43: Marcellus, 169.

Minors: Ashfield, 39: Sunderland, 50: Kambia, 100: Norwich, 119: Hanover, 50: Blackburn, 62: Eastport, 64: Lebanon, 66

Anthems, Set Pieces, &c. viz: Doxology, page 230: When shall we meet again? 226: O, Praise God in his Holiness, 224: Thanksgiving, 214: Daughter of Zion, 213: Praise God, &c., 207: Hark! the song, &c., 204: Hymn, 189: Salvation, 218, &c. &c.

[☞ See Publishers' Advertisement, Page 4. ☜]

INTRODUCTION TO VOCAL MUSIC.

Lesson I. General Divisions

§ 1. We shall consider the subject of Vocal Music under these three natural divisions: viz., RHYTHM, MELODY, and DYNAMICS.

§ 2. I. RHYTHM treats of the *length of sounds*, and *divisions of time.*

§ 3. II. MELODY treats of the *pitch* and *succession of sounds.*

§ 4. III. DYNAMICS treats of the *strength* and *force of sounds.*

§ 5. These three divisions embrace all the different modifications of sounds used in singing.

§ 6. In *Rhythm* we are to consider sounds as *long* or *short.*

§ 7. In *Melody*, we consider sounds as *high* or *low.*

§ 8. In *Dynamics*, as *loud* and *soft*, &c.

FIRST DIVISION: RHYTHM.

Lesson II. Measures.

§ 9. The *Time* of a piece of music is divided into *small equal portions*, called MEASURES; like the following line:

| Measure | Measure | Measure | Measure |

The teacher sings four measures, as the first line of Duke Street; and beats the time.

§ 10. The *long lines* drawn between the successive measures are called BARS.

§ 11. *Each* of the measures is again divided into *smaller equal portions*, called PARTS OF MEASURES.

§ 12. *Every* measure contains TWO, THREE, or FOUR, or sometimes SIX *equal parts.*

MEASURES OF TWO PARTS.

| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 |

MEASURES OF THREE PARTS.

| 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 |

MEASURES OF FOUR PARTS.

| 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |

The teacher sings some measures of each of these kinds; and says *la* for each part of a measure

§ 13. A measure with TWO parts is called DOUBLE measure.

" " THREE " " TRIPLE "

" " FOUR " " QUADRUPLE "

" " SIX " " SEXTUPLE "

Lesson III. Beating Time and Accent.

§ 14. The parts of measures are marked by a quick *motion of the hand*, called BEATING TIME.

§ 15. In *double* measure, the hand *falls* at the *first* part, and *rises* at the *second.*

The teacher gives the example, while he says, *downward beat, upward beat;* then *la, la.*

§ 16. In *triple* measure, the hand *falls* at the *first* part, moves to the *left* or towards the breast at the *second*, and *rises* at the *third.*

The teacher, while he gives the example, says, *downward beat, hither beat, upwara beat;* then *la, la, la*

§ 17. In *quadruple* measure, the hand moves as in triple measure for the first three parts, and to the *left* or from the breast for the *fourth* part.

For the fourth part, the teacher says, *thither* beat.

§ 18. The sextuple measure is so little used, that we leave it to the discretion of the teacher.

§ 19. In singing, we utter some parts of the measure *louder* than the rest; this is called ACCENT. The *louder* parts of a measure are called *accented*, and the softer parts *unaccented*.

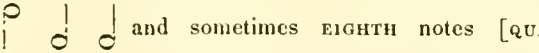
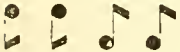
§ 20. In *double* measure, the *first* part is *accented*, and the other unaccented.

§ 21. In *triple* measure, the *first* part is *accented*, and the other two unaccented.

§ 22. In *quadruple* measure, the *first* and *third* parts are accented, but the third not so much as the first; and the second and fourth unaccented.

LESSON IV. NOTES.

§ 23. The *parts of measures* with which we have become acquainted, are filled with NOTES.

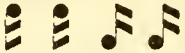
§ 24. The notes most frequently used for this purpose are these called QUARTER notes [CROTCHETS:] though HALF notes MINIMS]  and sometimes EIGHTH notes [QUAVERS]  are also used for this purpose.

§ 25. *Other* notes are derived from quarters, as follows:

§ 26. *Four* quarters *united* into one sound, form a WHOLE note [SEMIBREVE:] made thus:

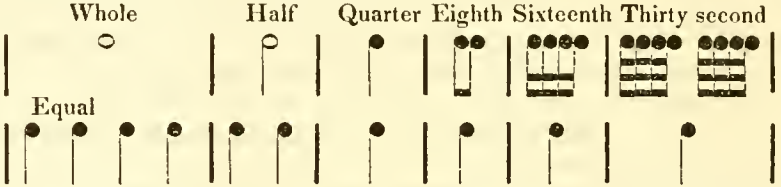
§ 27. *Two* quarters *united* into one sound, form a HALF note [MINIM;] made thus:

§ 28. *A* quarter *divided* into *two* equal sounds, forms EIGHTHS, [QUAVERS;] made thus:

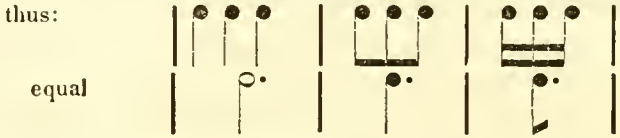
§ 29. *A* quarter *divided* into *four* equal sounds, forms SIXTEENTHS, [SEMIQUAVERS;] made thus: 

§ 30. *A* quarter *divided* into *eight* equal parts, forms THIRTY SECONDS [DEMISEMIQUAVERS;] formed thus:

§ 31. The following table shows the comparative value of the several kinds of notes, compared with quarters:



§ 32. When *three* equal notes are united, a note equal to two is used with a POINT or DOT after it, which stands for the third note; thus:



§ 33. A *point* thus adds to a note *one half* its value.

§ 34. A *second point* is sometimes used, which adds *half* as *much more* to the first point, or the note is increased *three fourths* its length; thus, equals

§ 35. When *three* notes are to be performed in the *time* of *two* of the same kind, a figure 3 is placed over them: thus, occupy only the time of

§ 36. These are all the notes now commonly used The DOUBLE note [BREVE] formed and the SIXTY FOURTH are sometimes found.

LESSON V. VARIETIES OF MEASURE.

§ 37. The varieties of measure are determined by the *kind of notes*, and the *number of parts* in the measure, which are shown by two figures placed one above the other, thus $\frac{4}{4}$ $\frac{3}{4}$ &c. The *upper* figure denotes the *number of parts*, and the *lower* figure, the *kind of notes*. Thus $\frac{3}{4}$ denotes *three quarters* [*crotchets*] in a measure; and it is then called *three four* time or measure.

§ 38. The *double* measures are

two quarters or their equivalent in a measure;

two half notes, or their equivalent in a measure

§ 39. The *triple* measures are

three quarters or their equivalent in a measure,

three halves or their equivalent in a measure,

three eights or their equivalent in a measure.

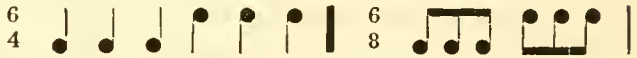
§ 40. The *quadruple* measures are

four quarters or their equivalent in a measure;

four halves or their equivalent in a measure

four eighths or their equivalent in a measure.

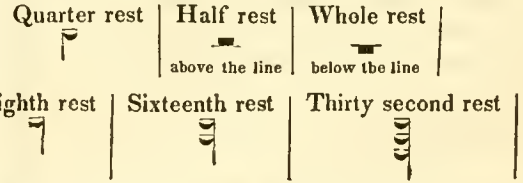
§ 41. The *sextuple* measures are



§ 42. Some other measures are sometimes used, but they will explain themselves

LESSON VI. RESTS.

§ 43. Rests are *marks of silence*, and derive their *name* and their *length* from the notes whose place they supply.



N. B. The *whole* rest, however, always fills a measure in every variety of measure

§ 44. Rests may be pointed in the same manner as notes; that is, a pointed rest is equal to three halves of the same rest without a point: thus, equals or

SECOND DIVISION; MELODY.

Lesson VII. The Scale.

§ 45 Some sounds are *higher* than others, as in the following series:

The teacher sings the scale of eight notes, with the syllable *la*.

§ 46. The *lowest* sound in this series is called ONE, the *next* is called TWO, the *third* is called THREE, and so on up to EIGHT.

§ 47. The *distance* from *one* to *two* is a TONE, also from *two* to *three*, *four* to *five*, *five* to *six*, and *six* to *seven*.

§ 48. The *distance* from *three* to *four*, and from *seven* to *eight*, is only *half* as great, and is called a SEMI- or HALF-TONE.

§ 49. *Two tones* and then *a semitone* constitute a TETRACHORD; as the *first four notes* of the above series; the *last four notes* also form a *tetrachord*.

§ 50. To get the sounds correctly, each of the notes of a tetrachord has a distinct name; thus:

§ 51. *Two tetrachords* taken one above the other, form the SCALE thus:

§ 52. In this collection of music, *one* is ◣, named FA [pronounced *fah*, or *a* in father], *two* is ● SOL [*sole*], *three* is ■ LA [*lah*], *four* is ◣ FA, *five* is ● SOL, *six* is ■ LA, and *seven* is ◆ MI [*mee*].

The teacher should practise each tetrachord separately, before the scale is undertaken.

§ 53. In practising the scale, after the scholars can go through witn the eight notes in succession, but *one* note should be taken at a lesson.

§ 54. The following is the method of practising The scholars sound *one*, *two*, *three*, or *fa*, *sol*, *la*; then they sound *three* several times; and finally alternate *one*, *three*, until they get the interval well fixed in the ear; and can give *la* correctly, when the teacher says *three*, and then *fa* when he says *one*.

§ 55. *Five* is then practised in the same manner, in connection with one and three. Afterwards, *eight* is taken with them.

§ 56. These *four principal* notes are now practised a long time, before the other notes are undertaken.

§ 57. Then *seven*, *four*, *six*, and *two* are gradually added.

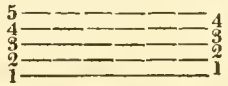
The details of this system may be found in Mason's "Manual of Instruction in the Elements of Vocal Music;"—for sale by the publisners, Truman, Smith and Co. Cincinnati.

Appendix to Lesson VII.

§ 58. The most correct method of solmization is to apply a distinct syllable to each note of the scale: viz., the syllable DO to *one*, RE [*ray*] to *two*, MI to *three*, FA to *four*, SOL to *five*, LA to *six*, and SI [*see*] to *seven*. Indeed, by pursuing the common method of only *four* syllables, singers are almost always superficial. It is therefore recommended to all who wish to be thorough, to pursue the system of seven syllables, disregarding the different forms of the notes.

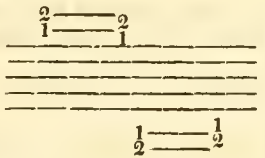
Lesson VIII. The Staff.

§ 59. The notes of the scale are written on *five lines*, and in the *spaces* between them: which are called the STAFF. Example.



§ 60. The lines and spaces are numbered *first, second, third*, &c., from the bottom upwards.

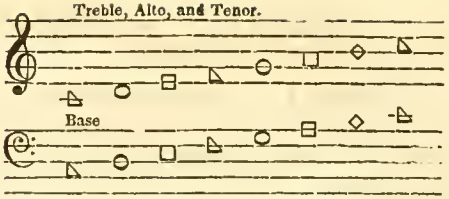
§ 61. When the notes ascend *above* or descend *below* the *staff*, ADDED LINES are used; as follows:



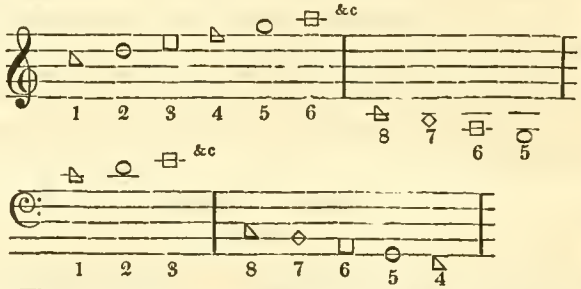
§ 62. *Different staffs* are used for the *different parts*, which are indicated by the CLEFS. Thus, is used for the Treble, and is used for the Base.

The *Alto* or *Second Treble* and also the *Tenor* use the *Treble clef*, but the *Tenor* sing their notes an *octave lower* than the Treble.

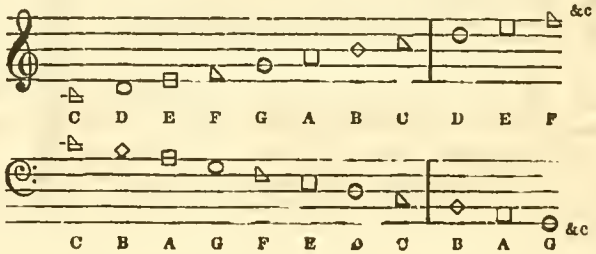
§ 63. In the *natural* scale, the eight notes are applied to the two staffs as follows:



§ 64. This scale may be *extended* both upwards and downwards, by repeating these same notes; in *ascending* above, we call *eight, one*; and in *descending* below, we call *one, eight*; as follows:



§ 65. The lines and spaces, or the degrees of the staff, are named from the first seven letters of the alphabet: the degree where *one* of the natural scale is written, is called *C*, *two* is *D*, and so on; as follows:



§ 66. The scale thus formed by the natural tones and semitones, is called the DIATONIC SCALE, or *scale by tones.*

Lesson IX. Chromatic Scale.

§ 67. By examining the scale in § 51, we shall find that some of the intervals are *tones* and others *semitones.* Each of the whole tones may be divided into semitones; and thus we shall have a CHROMATIC SCALE, or *scale by semitones.*

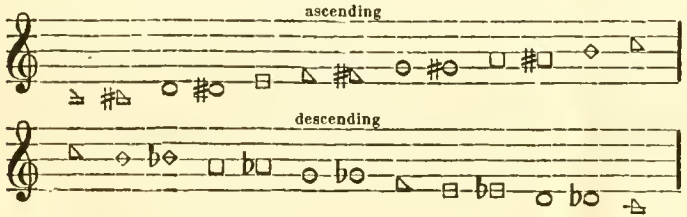
§ 68. These intermediate semitones are formed either by elevating or depressing the whole tone. Thus, the semitone between C and D may be either C elevated or D depressed half a tone.

§ 69. The *sign of elevation* is called a SHARP, made thus ♯; and the note before which it is placed, is called a SHARPED *note.*

§ 70. The *sign of depression* is called a FLAT, made thus ♭; and the note before which it is placed is called a FLATTED *note.*

§ 71. In *ascending*, we use *sharped* notes; and in *descending*, *flatted* notes; as follows:

CHROMATIC SCALE.



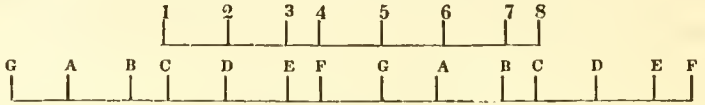
§ 72. To sing a *sharped* semitone correctly, we must change the termination of the appropriate syllable to *ee.* Thus, in *ascending* we say, FA, *fee*, SOL, *see*, LA, FA, *fee*, SOL, *see*, LA, *lee*, MI, FA.

§ 73 To sing a *flatted* semitone, we change the termination to *ay.* Thus, in *descending*, we say, FA, MI, *may*, LA, *lay*, SOL, *say*, FA, LA, *lay*, SOL, *say*, FA

Lesson X. Transposition of the Scale.

§ 74. We have thus far taken *one* of the scale, called also the KEY NOTE, on C; but any other letter may be made one, by making some of the letters sharp or flat, so as to bring the semitones between *three* and *four*, and *seven* and *eight.*

§ 75. To render the necessary changes more evident, we will exhibit the two following natural scales, one with the numerals, the other extended with the letters:



§ 76. If we apply one to C, the tones and semitones will correspond. Thus, the *natural* place for *one* is *C.*

§ 77. If we apply one to G, *two* will come to *A*, *three* to *B*, *four* to *C*, *five* to *D*, *six* to *E*, but *seven* will come half the way from F to G, or to *F*♯. Thus, if *F* is *sharped*, or if there is *one* ♯, the *key note* or *one* is *G.*

§ 78. If we take D as *one*, we shall find in the same manner, *F* and *C* must be sharped. Thus, if *F* and *C* are *sharped*, or if there are *two* ♯♯s, the *key note* is *D.*

§ 79. A as *one* requires *F*, *C* and *G sharp:* or if there are *three* ♯♯♯s, the *key note* is *A.*

§ 80. If *F*, *C*, *G* and *D* are *sharped*, or *four* ♯♯♯♯s, the *key note* is *E.*

§ 81. If we take F as *one*, *G* and *A* will come right, but *four* comes between A and B, or to *B*♭; *C*, *D* and *E* will also come right. Thus if *B* is *flatted*, or if there is *one* ♭, the *key note* is *F.*

§ 82. B♭ as *one* requires also *E flat.* Thus, if *B* and *E* are *flatted*, or if there are *two* ♭♭s, the *key note* is *B*♭.

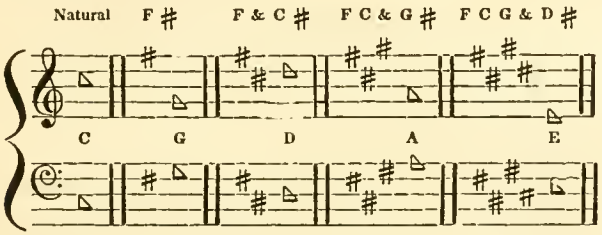
§ 83. If *B*, *E* and *A* are *flatted*, or if there are *three* ♭♭♭s, the *key note* is *E*♭.

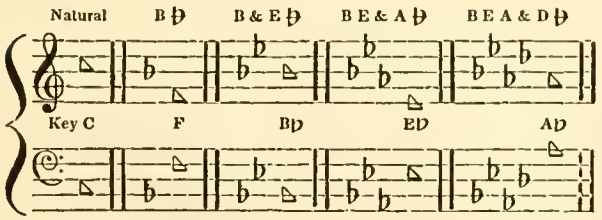
§ 84. If *B*, *E*, *A* and *D* are *flatted*, or *four* ♭♭♭♭s, the *key note* is *A*♭

Lesson XI. Signature.

§ 85. The *flats* or *sharps*, in the previous lesson, are not placed before *each* note to be elevated or depressed, but are placed at the *beginning* of the tune immediately *after* the *Clef*. They are then called the SIGNATURE.

§ 86. The following examples contain the signatures and key notes of the preceding lesson:





§ 87. The *parallel* or *curve lines* at the left hand of and connecting the several staffs on which the parts which sing together are written, are called a BRACE; and the parts thus written under each other, measure under measure, are called a SCORE

§ 88. The principal notes of these several keys must be given, and the different intervals practised, according to § 53 to 57, before any attempt is made to sing tunes.

Lesson XII. Modulation.

§ 89. Sometimes a tune passes from one key into another, during its movement, and then back again: this is called MODULATION.

§ 90. The signs of elevation or depression necessary for the new key, cannot all be placed in the signature; but those altered letters which are not in the signature, must have the *sign* of alteration placed *before* the notes which are to be *altered*. As an example, see Ellenthorpe, p. 28, second line of the words; where we find D sharped in the treble and alto, which with the signature indicates the key of *four* ♯s, or *E*.

§ 91. Such flats or sharps occurring in the middle of a tune, are called ACCIDENTALS; in distinction from the *essential* marks of the signature.

§ 92. The keys to which tunes usually modulate are such as have *one more* or *one less* flat or sharp than the signature: and such are called RELATIVE KEYS.

§ 93. As an instance of one more sharp, see second line of Ellenthorpe, as above; and also, second line of Danvers, p. 24.

§ 94. As an instance of one more flat, see p. 45, Talbot, third line, and p. 134, Tamworth, third line.

§ 95. As an instance of one less sharp, see, p. 190, Hymn, fifth line.

§ 96. As an instance of one less flat, see, p. 41, Wakefield, second line.

§ 97. In the two last examples, we wish to *take away* one sharp or flat contained in the signature. This we do by means of the *cancelling sign* ♮, called a NATURAL; as in the examples.

§ 98. The *natural*, when it takes away a *sharp*, *depresses* the sound, the same as a flat: on the other hand, when it takes away a *flat*, it *elevates* the sound, the same as a sharp.

§ 99. When the same note appears according to the key, and then immediately flatted or sharped, the change is merely transient or chromatic, and not a modulation; as in Swanwick, fourth line, Alto, and Falkland, third line, Base.

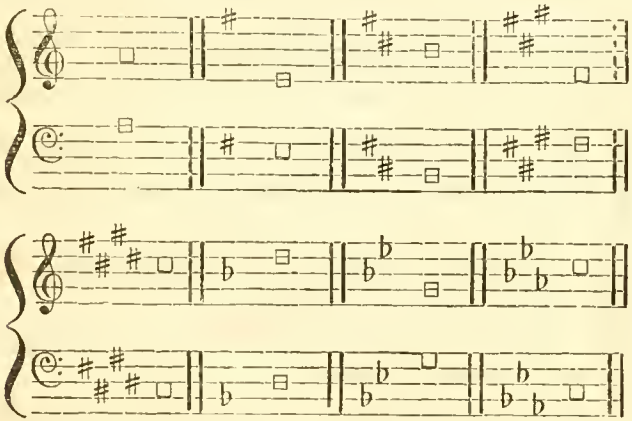
For modulations to minor keys, see Lesson XIV

Lesson XIII. The Minor Scale.

§ 100. The scale we gave in § 51 has the semitones between *three* and *four*, and *seven* and *eight*, and is called the MAJOR SCALE or MODE; but there is another, called the MINOR SCALE or MODE, which has one semitone between *two* and *three*; this gives the music a plaintive pathetic character.

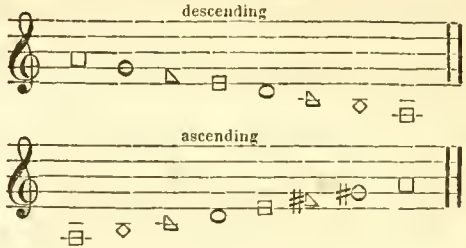
§ 101. In the minor mode, instead of the *fa* above *mi*, *la* below *mi* is taken as ONE, or the KEY NOTE. This is the case, whatever is the signature; so that the *key note* of the *minor mode*, is always *two notes lower* than in the major mode with the same signature.

§ 102. The following are the key notes, in the minor key, for each signature:



§ 103 When we *descend* in the minor scale, the intervals of the scale are all correct, or the semitones are between *five* and *six*, and *two* and *three*; but in *ascending*, as the ear requires the note before the key note to be a semitone below it, we are obliged to *elevate seven* a semitone; and also *six*, in order to have only a tone between *six* and *seven* Example:

Minor Scale



The syllables appropriated to the elevated notes are *fee* and *see*

§ 104. In *flat* signatures, the notes are elevated by means of the *natural* ♮, see § 97; see also Cabot and Canton p. 52.

§ 105. The frequent occurrence of these accidentals is an easy method of determining that a tune is in the minor key. As examples, see Windham, p. 39, and Hanover, p. 50.

Lesson XIV. Modulation: Minor Keys.

§ 106. Modulations take place in the minor, in the same manner as in the major keys. Examples with one more sharp, see p. 75, Corwen, last part of the first line; with one less flat, see p. 100, Kambia, second line.

§ 107. Modulations are often made from the *major* to the *minor* key with the same signature. This is indicated by the *sharped fifth*, which becomes the *sharp seventh* of the new key, called the RELATIVE MINOR. As an example, see p. 57, Patmos, second line.

§ 108. Similar modulations are made from the *minor* to the *major* key; which is indicated by the *loss* of the *sign of elevation* before the *seventh*, which then becomes the *fifth* of the new key, called the RELATIVE MAJOR. Example, p. 39, Ashfield, last part of the second line, and first part of the third, and p. 52, Canton, second line.

§ 109. In major keys, modulations are made into minor keys with *one less sharp*, or *one more flat*. This is indicated by the sign of depres-

sion before the seventh, and by the elevation of the key note for the sharp seventh of the new key. Examples, p. 190, Hymn, end of the fifth line, and beginning of the sixth Sometimes only the elevated key note is seen. Examples, p. 101, Somers, third line; p. 100, Horeb, fourth line.

§ 110. Sometimes a modulation takes place from a major to a minor key, with the *same key note*, called the TONIC MINOR. This is indicated by the flat third. Example, p. 218, Hymn, fifth and sixth lines.

§ 111. We have been thus particular on the subject of modulation, because no one can sing correctly, without knowing in what key he is singing.

LESSON XV. NAMES AND QUALITIES OF THE DIFFERENT NOTES OF THE SCALE.

§ 112. *One* or the *key note* of the scale is called the TONIC, because determines the pitch or tone of the scale. From this, all the other notes are reckoned; and with it, the principal parts of a piece of music commonly begin and end; and regularly the base always ends with it. Hence, in giving the pitch, the tonic is first sounded.

§ 113. *Five*, the next most important note of the scale, and the last note but one in the base of every regular close, is called the DOMINANT, e. the *governing* note; thus named, because it leads the ear to expect a close. The tenor and alto often begin and end on the dominant; but seldom the other parts.

§ 114. *Three* is called the MEDIANT, because it is *midway* between the tonic and dominant. In some respects, it is the most important note of the scale, as it distinguishes the minor from the major mode.

§ 115. *Eight* is called the OCTAVE, and differs from the tonic only in pitch.

§ 116. *One, three, five*, and *eight*, are the principal notes of the scale, or the common chord of the key note. On some one of these notes, every part of a piece of music regularly begins and ends: hence, in giving the pitch, these four notes are usually sounded.

It is a fault in giving the pitch, to sound five and not three, as three only determines the mode.

§ 117. *Two* is called the SUPERTONIC, because *next above* the tonic.

§ 118. *Seven* is called the SUBTONIC, because *next below* the tonic. It is also called the LEADING NOTE, as it regularly leads to, or requires the tonic after it.

§ 119. While the base takes the dominant preparatory to a close, two other parts regularly take *seven* and *two*, and often *four*, which with the base constitutes the dominant chord. (See next Lesson.)

§ 120. *Four* is called the SUBDOMINANT, because it is the *next below* the dominant.

§ 121. *Six* is called the SUBMEDIANT, because it is *midway* between the octave and mediant *below* it.

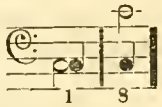
§ 122. No piece of music can regularly begin or end on *two, seven, four* or *six*

LESSON XVI. INTERVALS

§ 123. The *distance* from one sound to another in the scale, is called an INTERVAL. Intervals are counted by the degrees of the scale from the lowest note upwards; thus, we say a *fifth* from *C* is *G*: when we count the interval downwards, we use the word *below;* thus, a fifth *below* C is F.

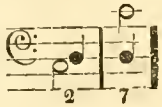
In counting the degrees for the intervals, *both extremes* are included. Thus, when we say, from C to E is a third, we count—C is one, D is two, and E is three.

§ 124. When the same *note* is *repeated*, it is called a UNISON, marked 1. By inversion, the unison becomes an *octave*, marked 8.

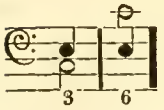


§ 125. An interval is inverted when one of the notes is transposed an octave, or when the note previously the lowest becomes the highest.

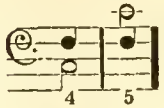
§ 126. An interval from one note to that on the *next degree* above, is called a SECOND, marked 2; inverted it becomes a *seventh*, 7.



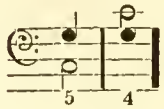
§ 127. When *one degree intervenes* between the two notes, the interval is called a THIRD, marked 3; inverted it becomes a *sixth*.



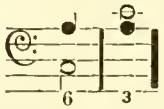
§ 128. When *two degrees intervene*, the interval is called a FOURTH, marked 4; inverted it becomes a *fifth*.



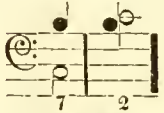
§ 129. When *three degrees* intervene, the interval is a FIFTH, marked 5; inverted it becomes a *fourth*.



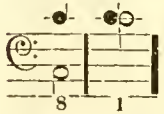
§ 130. When *four degrees* intervene, the interval is a SIXTH, marked 6; inverted it becomes a *third*.



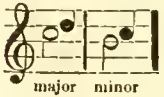
§ 131. When *five* degrees intervene, the interval is a SEVENTH, marked 7; inverted it becomes a *second*.



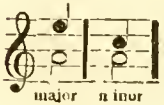
§ 132. When *six* degrees intervene, the interval is an OCTAVE, marked 8; inverted it becomes a *unison*.



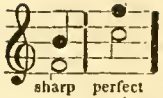
§ 133. An interval consisting of *a tone* is called a MAJOR *second;* and one of *a semitone*, a MINOR *second*.



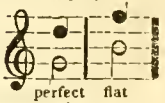
§ 134 An interval consisting of *two tones*, is called a MAJOR *third*; and one of *a tone* and *a semitone*, a MINOR *third*.



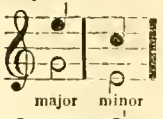
§ 135. An interval consisting of *three tones* is called a SHARP *fourth;* and one of *two tones* and *a semitone*, a PERFECT *fourth* or simply a FOURTH.



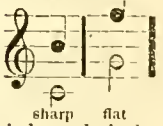
§ 136. An interval consisting of *three tones* and *a semitone* is called a PERFECT *fifth*, or simply a FIFTH; and one of *two tones* and *two semitones*, a FLAT *fifth*.



§ 137. An interval consisting of *four tones* and *a semitone* is a MAJOR *sixth;* one of *three tones* and *two semitones*, a MINOR *sixth*.



§ 138. An interval consisting of *five tones* and *a semitone* is a SHARP *seventh;* and one of *four tones* and *two semitones*, a FLAT *seventh*, or simply a SEVENTH.

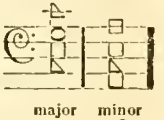


§ 139. The unison, octave, fifth and fourth, and the thirds and sixth, are *consonant* [see next lesson] intervals, the first four are perfect and the others imperfect consonances. The seconds, sevenths, sharp fourth, and flat fifth are dissonant intervals.

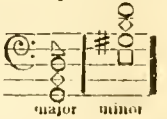
LESSON XVII. CHORDS.

§ 140. When two or more notes are sounded together, the combination is called a CHORD: if agreeable to the ear, it is called a *consonant* chord, or a CONCORD; if *disagreeable* to the ear, it is called a *dissonant* chord, or a DISCORD.

§ 141. A chord consisting of a fundamental note or *base*, and of its *third* and *fifth*, to which the *octave* may be added, is called a COMMON CHORD: if the *third* next the base is *major*, it is called a MAJOR *chord*, if *minor*, a MINOR *chord*.



§ 142. A chord consisting of a *bass*, its *third*, *fifth*, and *seventh*, is called a *chord of the* SEVENTH. This chord is usually based on the dominant, and has the seventh flat.



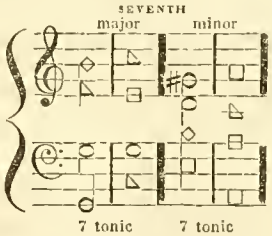
§ 143. The intervals of the chords are not taken according to the degrees of the scale, but according to the letters: thus, the common chord having C for its fundamental note, is made up of C, its third E, its fifth G, and sometimes its octave C, wherever these notes may be placed; E may be in the treble, G in the tenor, and C in the alto, or in any other order, so long as the right letters are used. If the fundamental note is not in the base, but some other note as E or C in the above instance, the chord is said to be *inverted*.

§ 144. Common church music is made up almost entirely of the above two chords and their inversions; and a knowledge of the order in which these chords should succeed each other, constitutes the science of HARMONY

§ 145. *Common chords* occur most frequently with the tonic as the fundamental note; next the dominant, then the subdominant, sometimes the submediant, and rarely the mediant and supertonic.

It must be remembered, that the tonic is *one* of the scale, whatever may be the signature; and that the notes of the several chords may be taken in any of the parts.

§ 146. The *Chord of the seventh* most frequently occurs on the dominant; it is then called the *dominant seventh*. This chord is regularly *followed* by the *tonic chord;* which succession constitutes the regular close or cadence.



To those who wish to pursue this subject, we would recommend Porter's "Musical Cyclopedia."

THIRD DIVISION; DYNAMICS.

Lesson XVIII. Force of Sounds.

§ 147. In order to indicate how particular notes or whole passages should be sung, certain *characters* or *words* are used.

§ 148. A sound uttered by the *ordinary* exertion of the organs, is called a *medium* or *middle* sound; marked *m.*, *mez*, or *mezzo*. All sounds not otherwise marked, are to be performed *mezzo*

§ 149. A sound uttered by a somewhat *stronger* exertion of the organs, is called a *loud* sound, marked *f.*, *for.* or *forte*. A *very loud* sound is marked, *ff.* or *fortissimo*; and as loud as possible, *fff.*

§ 150. A sound uttered with some *restraint* of the organs, is called a *soft* sound, marked *p.*, *pia.* or *piano;* a *very soft* sound is marked *pp.* or *pianissimo;* and as soft as possible, *ppp.*

In practising these sounds, the scholars should begin with the medium sound, and then give the loud and very loud, or the soft and very soft; the teacher giving the example.

§ 151. A sound which commences soft, and gradually grows louder and louder, is called an *increasing* sound, marked *cres.*, *crescendo*, or thus <.

§ 152. A sound which commences very loud, and gradually decreases to silence, is called a *decreasing* or *diminishing* sound, marked *dec.*, *decrescendo* or *dim.*, *diminuendo*, or thus >

§ 153. A sound which gradually *increases and* then gradually *diminishes*, is called a *swelling* sound, or a *swell*, marked <>

The teacher should require the scale often to be sung with each of the above, and sometimes with the following tones.

§ 154. A short sound, struck with a sudden crescendo or swell, is called a *pressure* sound, marked *rf.*, *rinforzando*, or < or <>.

§ 155. A sound very forcibly struck and suddenly diminished, is called an *explosive* sound, marked *fz.*, *forzando*, or >

§ 156. When the notes are to be sung very short and distinct, so as to give life and energy to the execution, the word *staccato* or the marks ı ı ı are used.

§ 157. When the notes are to sustained their full length, and gently swelled and diminished, so as to give tenderness and pathos to the performance, the term *legato* is used

For other terms of expression, see the definition on p xx.

Lesson XIX. Articulation and Emphasis.

§ 158. Besides the dynamic designations of the last lesson, vocal expression depends chiefly on *articulation* and *emphasis*.

§ 159. The tone in singing depends chiefly on the *vowels*. Hence these must be uttered with special accuracy, and must be duly prolonged.

The teacher should cause each of the vowels to be sounded and sustained, and also the scale to be sung with them. He should first give the example; and then see that the sounds are performed, from beginning to end, with the organs immoveably fixed in one position, without the least change.

§ 160. The *articulation* or the distinct utterance of the words, depends almost entirely on the *consonants*. These should be struck or sounded with force, distinctness, and great care. The sounds should be prolonged only on the vowels; and the consonants, whether at the beginning or end of the syllable, should be quickly articulated, not prolonged.

The indistinctness of the words in singing, arises from the neglect of the above directions. The consonants are commonly prolonged, and those belonging to different words are apt to be run together. To obviate this, after the vowels are properly sung, different consonants should be gradually prefixed and annexed to them, and the scale sung with syllables.

§ 161. It is as essential to good singing as to good speaking, that some words and syllables should have more *stress* of voice than others; and that the same syllable should be accented in singing as in speaking: such words and syllables are called *accented* or *emphatic*.

§ 162. If the poetry is properly constructed, the emphatic syllable falls on the accented part of the measure. If otherwise, the emphasis of the words must be attended to, and the rhythmical accent neglected.

The teacher should require some lines to be rehearsed with the proper emphasis, and then sung with the same emphasis.

Lesson XX. Connection of syllables and words.

§ 163. The breath must not be drawn in singing any more than in speaking, in the middle of a word. Nor, when several notes come to one syllable, should there be interruptions between them; as *fa-ha-ther*, for *father*; but the several notes should be blended with smoothness, but not without distinctness

§ 164. Words which are intimately connected in sense, as the article and noun or the preposition and its noun, should as seldom as possible be separated by drawing the breath between them. In fact, the breath should be no oftener drawn than fullness and firmness of tone require.

§ 165 The practise of *breathing* regularly at a particular place in each measure, should be specially guarded against; and also the habit of leaving the sound abrubtly to take breath, or as it is sometimes called *catching breath*. The breath should be taken quickly yet gently.

§ 166. In *taking breath*, great care must be had that as little noise and ceremony as possible be made; and that the mouth *retain the position* it had, while performing the previous note; by no means forming itself into the shape necessary for the following note, or closing itself while taking breath.

Lesson XXI. Sentiment.

§ 167. Musical expression depends *chiefly on the feeling which the singer possesses, and imparts to the performance*, by the proper tones and correct delivery of the words. Hence, in instructing, the teacher should always select such words and music as will interest the singers, and then both by precept and example be unwearied in his exertions to impress on them the importance of striving to express the sentiment. He should tell them of the impiety of singing serious words, in a thoughtless manner.

§ 168. In the performances of public worship, the leader should be particularly careful in the selection of the tunes, and the singers should be deeply and seriously impressed with the idea that they are engaged in the worship of the SUPREME BEING. The expression should be such as *naturally* proceeds from the sentiment of the words. All artificial expression in which the heart is not engaged, is trifling and ridiculous, not to say hypocritical and impious.

Lesson XXII. The Voice.

§ 169. Since it is necessary from the first, that the teacher and school should be acquainted with the properties of a *good tone*, we close the introduction with remarks on the following topics.

§ 170. I. Production *of vocal sounds* Our method of producing vocal sounds is similar to that of a wind instrument. We inhale a

quantity of air, and force it out through the vocal organs. If we wish to produce a very low sound, the internal organs, particularly the opening of the throat, are expanded, and the air is forced out with as little velocity as will make a distinct vocal sound. On the other hand, if we wish to produce a very high sound, the same internal organs are contracted, and the air is forced out with as great a velocity as can be produced without screaming. The power of thus expanding and contracting the organs is, in a great measure, the result of *practice*. The sound should be made chiefly at the opening of the throat, and merely modified by the external organs of the mouth, viz. the tongue, the teeth, the palate, and the lips. *The mouth should be so completely open, that the sound may meet with no obstruction in its course, and the organs kept in a fixed position without the least variation.* A full and retentive breath is necessary to a full and firm tone; and to acquire this, the scholars should frequently practise some vocal sound, and give it as *full*, as *smooth*, and as *long* as possible. To improve the voice and give it volume, we should accustom ourselves to sing the scale with explosive and the other dynamic tones. In this way, the internal organs will become more elastic and subject to command. By a *continued* exercise of the organs, in the manner above described, most persons in time may acquire,

§ 171. II. *The most* ESSENTIAL QUALITIES *of a* GOOD TUNE; viz. *purity*, *fullness*, *firmness*, and *certainty*.

1. A tone is PURE or clear when no extraneous sound mixes with it; IMPURE when something like a hissing, screaming, or huskiness is heard in connection with it. Impurity is often produced by the interference of the parts of the mouth; they get in the way, and the sound is thus obstructed and indistinct.

2. A tone is FULL, when it is given with a complete, free, and unconstrained exertion of the appropriate organs of sound. The breath should be fully drawn, and used only to produce the sound. That tone is FAINT which is produced by a negligent use of the organs, by a want of breath, or by a waste of it, that is, air escapes which does not go to make up the sound. Exercises in the explosive tone will greatly assist is acquiring the proper manner of taking breath.

3 and 4. A tone is FIRM and CERTAIN, when immediately on being given, it is the correct sound, and continues so to the end

Hence, the following are *faults:* A *wavering* and *trembling* of the voice. Striking a wrong note and then *sliding* up and down to the correct sound. A negligent or careless *beginning* and *ending* of the sound. A too great *elevation* or *depression* of the sound. The only remedy for these defects, is, first, to have the correct sound in the ear, then to strike it firmly and surely, and finally, to keep the organs in the same fixed position without the least deviation, as before directed

§ 172. TO CORRECT FAULTS. If the teacher hears a faulty tone in a scholar, let him endeavor to imitate it, and in doing so, he should give close attention to the organ by which the faulty sound is produced. Let him then sing a good tone, with the use of the appropriate organs; and the scholar will immediately discover and correct his fault. It is highly useful also for the teacher to give out faulty sounds, and to require the pupils to imitate them, contrasting them with those which are correct.

§ 173. GENERAL DIRECTIONS Let the teacher require the scholars always to stand erect, with the head looking directly forward, the breast bending a little outwards, and the mouth duly open. The mouth should be open so far that the end of the fore finger may have free play between the teeth. The tongue should lie naturally and still in the mouth. The teacher must give all attention to the observance of these rules, if he would not have more faulty tones than good. For example: By a straining of the lungs and a violent holding back of the voice, a guttural and sometimes a husky sound is produced. By closing the teeth, a hissing sound is occasioned. An overstraining of the voice, by forcing out the sound too violently, produces a screaming and sometimes a bawling. A disagreeably coarse or shrill sound is produced, by opening the mouth too little, and thrusting out the chin, and to some extent drawing back the tongue. A nasal sound is occasioned by pressing the roots of the tongue somewhat against the palate.

For much important information on musical taste, and on the duties of a teacher &c, consult Porter's "Musical Cyclopedia"*; articles Dynamics, Breath, Expression, Choir, Chorister, Psalmody, &c. See also Mason's Musical Manual.

Adagio, very slow, heavy, and expressive.
Ad libitum, at pleasure; may be omitted or performed.
Affetuoso, with tenderness and deep feeling.
After note, a small note that follows the principal note, from which it borrows its time.
Allegretto, somewhat quick and animated.
Allegro, quick, slight and spirited.
Andante, with a distinct and gentle accentuation; and with moderate quickness.
Andantino, somewhat gentle and distinct.
Appogiature, a small note that precedes the principal note, from which it borrows its time. *Appogiatures* and *After notes* are not counted in the rhythm; and whatever time is given to them is taken away from the notes to which they belong. They usually borrow time equal to their own length; see p. 215, in the Treble, at the word 'reach, where the small note and the principal note which follows, each take the time of a quarter note, as at the word 'earth' in the same line. When an Appogiature precedes a *pointed* note, it may take two thirds the time, or twice its own length.
A tempo, in the regular time, after an *ad libitum*.
Bis, twice; written over a passage to be repeated.
Cantabile, graceful, melodious.
Chorus, music intended for the whole choir.
Con spirito, with animation.
Da capo, or D. C. repeat and close with the first strain: as Greenville, p. 132.
Dolce, with sweetness and delicacy.
Duetto or Duet, music for two voices.
Grave, slow and heavy, denoting solemnity.
Larghetto, slow, but less marked than *largo*.
Largo, very slow, delicate and sustained.
Moderato, moderate, rather animated.
Pause, a character placed over a note, indicating that it may be prolonged beyond its strict time. When written at the end of a line, the prolongation may be about one beat. 𝄐
Pomposo, dignified, grand.
Prestissimo, as quick as possible.
Presto, very quick.
Quartetto or Quartet, music for four voices.
Quintetto or Quintet, music for five voices.
Recitative, a species of music, between singing and speaking, in which the singer is not restricted in time.
Repeat, a character placed at the end, and sometimes at the beginning of a strain, to denote a repetition. 𝄇 or 𝄆
Siciliano, music in sextuple time, performed in a slow and graceful manner.
Slur, a character drawn over as many notes as are sung to one syllable. ⁀
Solo, music for one voice.
Soprano, the Treble.
Sostenuto, notes sustained the full time.
Spiritoso, with spirit.
Symphony, or Sym, a passage for instruments.
Syncopation, a note commencing on the unaccented part of the measure, and terminating on the accented.
Tempo, time.
Trio, music for three voices.
Tutti, all the voices.
Unison, all sing the same melody.
Verse, one voice on a part.
Vivace, in a brisk and lively manner.

For a complete dictionary of musical terms, see "Musical Cyclopedia"

REMARKS ON THE USE OF THE INTRODUCTION, AND ON THE PERFORMANCE OF THE MUSIC.

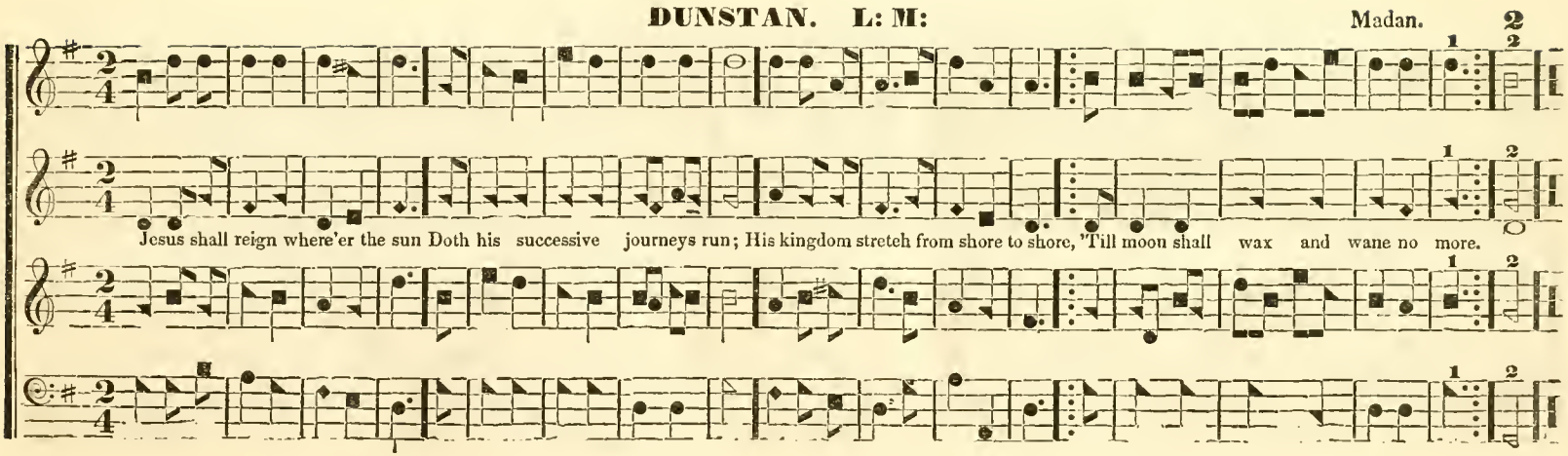
The Introduction is designed either to be committed to memory and recited, in the same manner as has heretofore been practiced in the usual method of teaching, or to serve as a guide for those teachers who prefer the inductive plan of Pestalozzi. When this plan is adopted, the teacher should have a black board, with two staffs drawn across it in white lines, and placed in such a situation that it can be distinctly seen by the whole school. On this he may write numerous examples for practice, both those which relate to time, and those which relate to the scale or the practice of the different intervals; and also to the force of sounds. The teacher should always go on the principle of learning one thing at a time; and not proceed until each lesson is understood.

The details of the system here sketched, are found in Mason's 'Manual of Instruction,' designed particularly for teachers; in which will be found numerous practical examples.

In the music, it will be observed that the Treble or leading melody is placed next to the Base. This arrangement is adopted for the convenience of the instrumental performer. This part is always to be sung by female voices, and by them alone. When sung by men's voices, it inverts the natural order of the parts, and produces disallowed progressions in harmony. The Alto is intended to be sung by the lowest female and boys' voices. If it is undertaken by men, they will sing the notes an octave above; and always remain silent when the tenor rests, or when the part is marked, *2d Treble.*

It will be observed that many of the particular meters are adapted to different varieties of words, as Worthing, p. 131; at the end of the second and fourth lines of which the tied notes may be sung to two syllables or to one; so of Greenville, p. 132; Armley, 157; Syria, p. 148; Berkley, p. 153; Rowley, p. 162, &c. (See note bottom page 156.)

SACRED HARP.


DUNSTAN. L: M:
Madan.
Jesus shall reign where'er the sun Doth his successive journeys run; His kingdom stretch from shore to shore, 'Till moon shall wax and wane no more.

ATLANTIC. L. M.

1 Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - - - tor's praise:

4 Raised on de - - vo - tion's lof - - ty wing, Do thou, my soul, his glo - - - ries sing;

But oh, what tongue can speak his fame! What mor - - - tal verse can reach the theme!

And let his praise em - - ploy thy tongue, Till lis - - - - tening worlds shall join the song!

UPTON. L. M.

1 Bless, O my soul, the liv - ing God, Call home my thoughts, that rove abroad; Let all the powers within me, join, In work and worship so di - vine.

4 Let every land his power con - fess, Let all the earth adore his grace: My heart and tongue, with rapture, join, In work and worship so di - - vine.

STERLING. L. M. [Chant.]

O come, loud anthems let us sing, Loud thanks to our almigh - ty King; For we our voices high should raise, When our salvation's rock we praise.

Praise God, from whom all blessings flow; Praise him, all creatures here below; Praise him above, ye heavenly host, Praise Father, Son, and Holy Ghost.

DANVERS. L. M.

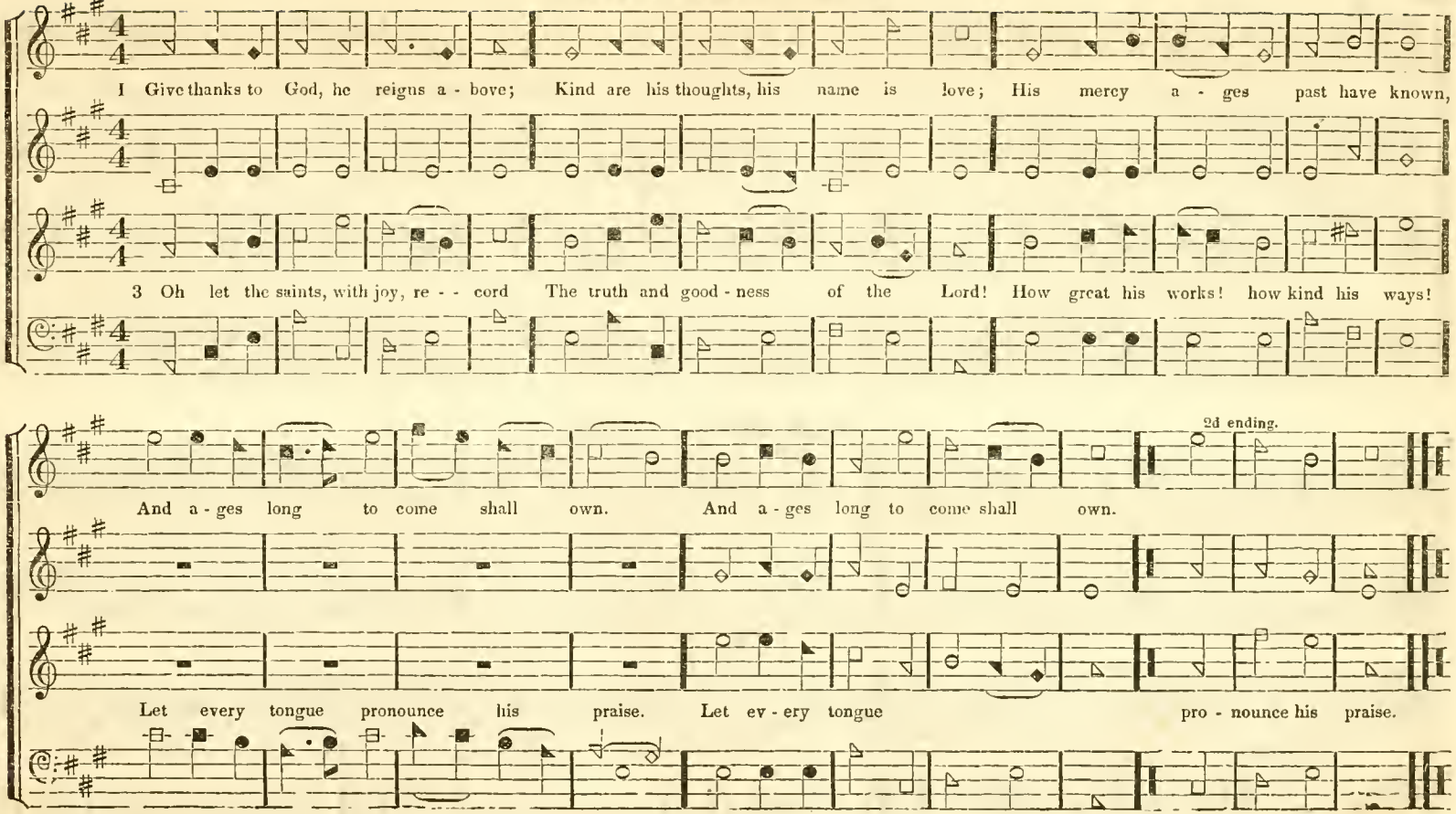
1 Awake, my tongue, thy tribute bring, To Him, who gave thee power to sing; Praise Him, who is all praise above, The source of wis - dom and of love

3 Through each bright world above, behold Ten thousand thousand charms unfold: Earth, air, and mighty seas combine, To speak his wis - dom all divine.

APPLETON. L. M. [Chant.]

1 O come, loud anthems let us sing, Loud thanks to our al - mighty King! For we our voices high should raise, When our salvation's Rock we praise.

3 O let us to his courts repair, And bow with ad - or - a - tion there; Down on our knees, devoutly, all Before the Lord, our Maker, fall.


I Give thanks to God, he reigns a - bove; Kind are his thoughts, his name is love; His mercy a - ges past have known,
3 Oh let the saints, with joy, re - - cord The truth and good - ness of the Lord! How great his works! how kind his ways!
2d ending.
And a - ges long to come shall own. And a - ges long to come shall own.
Let every tongue pronounce his praise. Let ev - ery tongue pro - nounce his praise.

STONEFIELD. L. M.

1 O all ye people, shout and sing Hosannas to your heavenly King; Where'er the sun's bright glo - ries shine, Ye nations praise his name divine.

3 Re - joice, ye servants of the Lord, Spread wide Jehovah's name abroad; O praise our God, his power a - dore, From age to age, from shore to shore.

BLENDON. L. M.

1 Great is the Lord! what tongue can frame An honor, equal to his name? How awful are his glorious ways! The Lord is dreadful in his praise.

3 Vast are thy works, almigh - ty Lord! All nature rests up - on thy word; And clouds, and storms, and fire obey Thy wise and all-con - trolling sway.

1 Wake, O my soul, and hail the morn, For un - - - - to us a Sa - - - vior's born;

3 Come, join the an - - - gels in the sky, Glo - - - ry to God, who reigns on high;

See, how the an - gels wing their way, To ush - er in the glo - - rious day! To ush - er in the glo - - - rious day!

Let peace and love, on earth, a - bound, While time re- volves and years roll round. While time re - - volves and years roll round.

* This passage may be sung by two Tenors and Base—or by two Trebles and Alto, as it is written.

SHERBURNE. L. M.

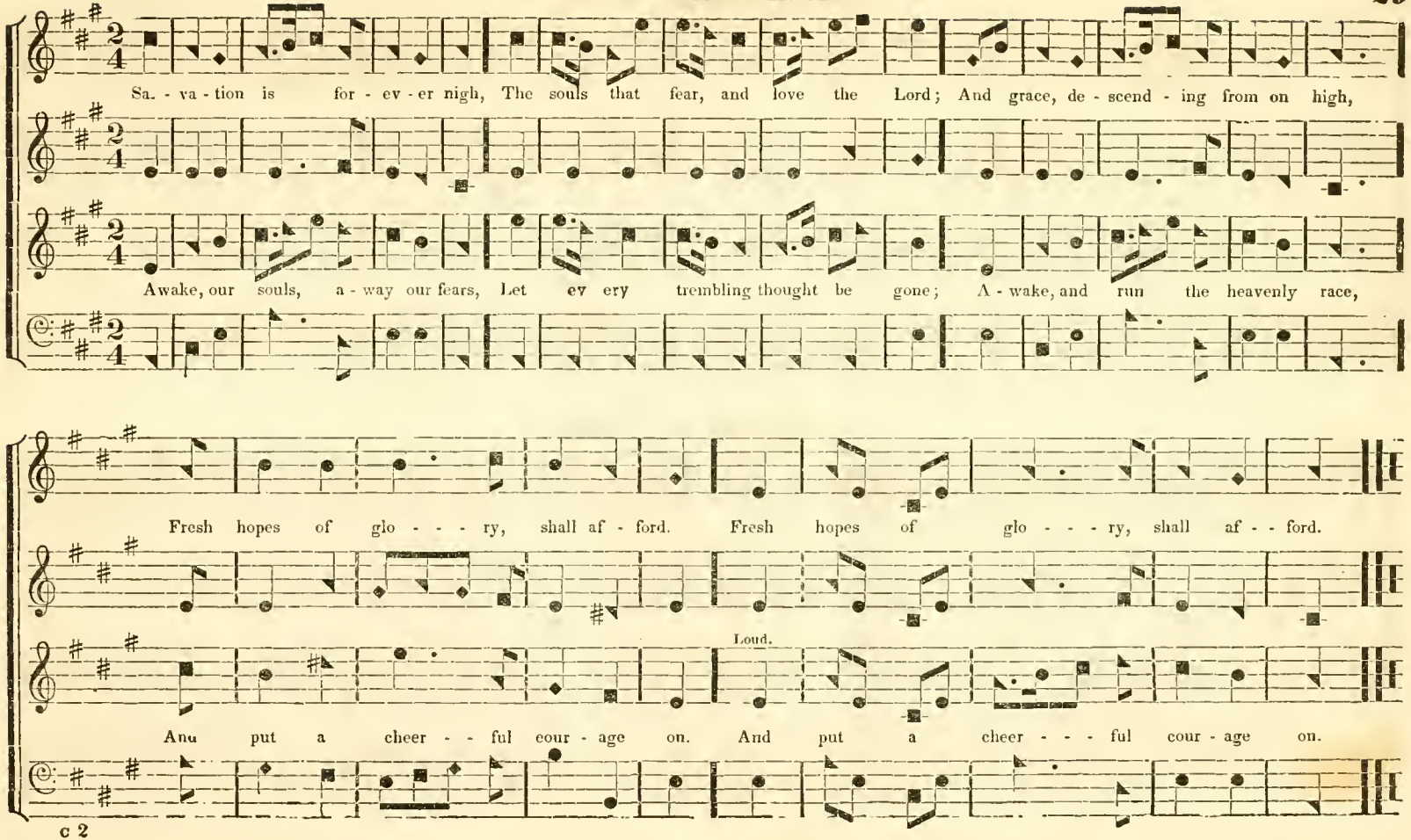
1 To God our voices, let us raise And loudly chant the joy- ful strain; That rock of strength—O let us praise, Whence free salvation, we ob - - tain.

3 Let all who now his goodness feel, Come near, and worship, at his throne; Before the Lord, their Maker, kneel, And bow, in ado - - - ra - tion, down.

ELLENTHORPE. L. M.

1 Say, how may earth and heaven unite? And how shall man, with angels, join? What link harmonious may be found, Discordant na- tures to com - bine?

2 Loud swell the pealing organ's notes! Breathe forth your souls, in raptures high! In praises, men with an - gels, join; Music's the language of the sky.


Sa - va - tion is for - ev - er nigh, The souls that fear, and love the Lord; And grace, de - scend - ing from on high,
Awake, our souls, a - way our fears, Let ev ery trembling thought be gone; A - wake, and run the heavenly race,
Fresh hopes of glo - - - ry, shall af - ford. Fresh hopes of glo - - - ry, shall af - - ford.
Loud.
And put a cheer - - ful cour - age on. And put a cheer - - - ful cour - age on.

PILESGROVE. L. M.

Oh render thanks to God a - bove, The fountain of e - ter - nal love, Whose mercy firm, through ages past, Has stood and shall for - ev - er last.

AUGUSTA. L. M.

1 Come hither, all ye weary souls, Ye hea - vy la - den sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

4 Jesus, we come, at thy command; With faith, and hope, and hum- ble zeal, Resign our spir- its to thy hand, To mould and guide us, at thy will.

BREWER. L. M.

1 With all my powers of heart and tongue, I'll praise my Maker, in my song; Angels shall hear the notes I raise, Ap - prove the song, and join the praise.

4 I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glory show.

ARNHEIM. L. M.

Altered from S. Holyoke

1 The Lord is come—the heavens proclaim His birth—the nations learn his name: An unknown star directs the road Of eastern sages, to their God.

2 All ye bright armies of the skies, Go, worship where the Savior lies: Angels and kings before him bow, Those gods on high, and gods below

NEW SABBATH. L. M.

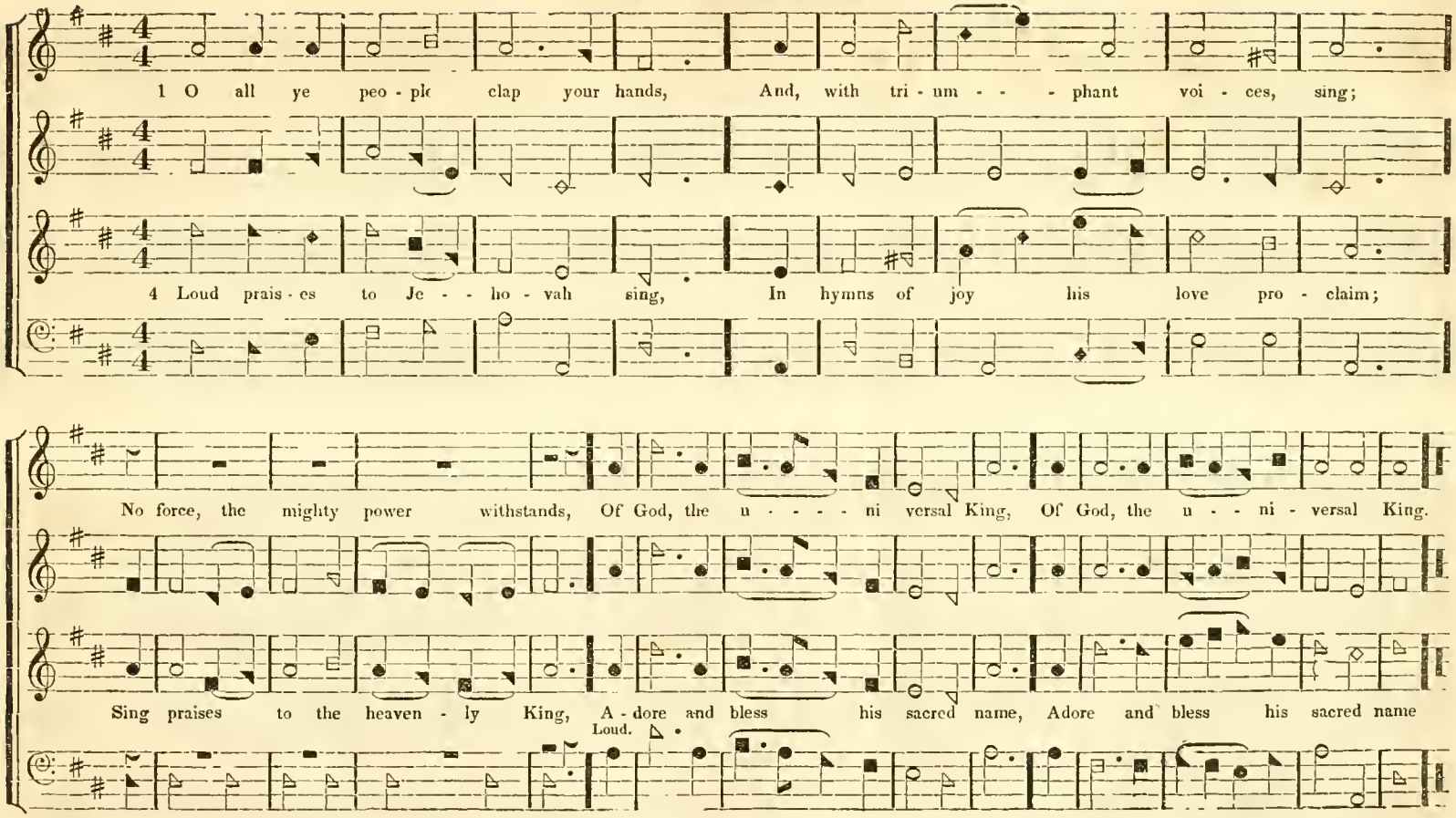
Isaac Smith

1 For thee, O God, our con - - - - stant praise, In Zi - - - - on waits, thy cho - - - - sen seat;

3 How blest the man, who, near thee placed, With - - - in thy heaven - ly dwell - - - ing lives;

Our prom - - ised al - - tars there we'll raise, And there our zeal - - - - ous vows com - - - - plete.

While we, at hum - bler dis - - tance, taste The vast de - - - - light thy tem - - - ple gives.


1 O all ye peo - ple clap your hands, And, with tri - um - - - phant voi - ces, sing;
4 Loud prais - es to Je - - ho - vah sing, In hymns of joy his love pro - claim;
No force, the mighty power withstands, Of God, the u - - - - ni versal King, Of God, the u - - ni - versal King.
Sing praises to the heaven - ly King, A - dore and bless his sacred name, Adore and bless his sacred name
Loud.

HINGHAM. L. M.

2 Sweet is the day of sa - cred rest; No mor - tal care shall seize my breast; O may my harp, in tune, be found,

4 Sure I shall share a glo - rious part, When grace hath well re - - fined my heart, And fresh sup - plies of joy are shed,

Like Da - - - vid's harp of sol - - - - - - emn sound. Like Da - - - vid's harp of sol - - - - emn sound.

Like ho - - - ly oil, to cheer my head. Like ho - - - ly oil, to cheer my head.

At an - - chor laid, re - - mote from home, Toil - ing I cry, sweet spir - it come,

My wea - - - ry soul, O God, re - lease: Up - hold me with thy gra - - cious hand;

Ce les - tial breeze, no lon - - ger stay, But swell my sails, and speed my way.

Guide me in - to thy per - - fect peace, And bring me to the prom - - - - ised land.

Loud.

WALTON. L. M.

1 O come, loud anthems let us sing, Loud thanks to our almighty King! For we our voices high should raise, When our salvation's Rock we praise.

2 In - to his presence, let us haste, To thank him, for his favors past; To him address, in joyful song, Praises which, to his name, belong.

MENDON. L. M.

1 Say, how may earth and heaven unite? And how shall man with angels join? What link harmonious may be found, Dis - cordant na - - - tures to combine?

2 Loud swell the pealing organ's notes; Breathe forth your souls, in raptures high; Praise ye the Lord, with harp and voice, Join the full cho - - - rus of the sky.

ROCKINGHAM. L. M *

2 O let thy light attend our way, Thy truth afford its steady ray; To Zion's hill, direct our feet, To worship at thy sacred seat

3 Thy praise, O God, shall tune the lyre, Thy love our joyful song inspire; To thee, our cordial thanks be paid, Our sure defence, our constant aid.

LINDON. L. M.

1 With one consent, let all the earth, To God, their cheerful voices raise; Glad homage pay, with aw - ful mirth, And sing, before him, songs of praise.

4 For he's the Lord, supreme - ly good, His mercy is for - ev - er sure; His truth, which always firmly stood, To endless a ges, shall en - dure.

* The Treble and Tenor may change parts alternately in this tune

TATNALL. L. M.

1 Je - sus shall reign, where'er the sun Doth his succes - sive jour - neys run; His kingdom stretch from shore to shore,

5 Let ev - ery creature rise, and bring, Glo - ry and hon - or to our King: While angels strike their lyres a - - gain,

Till moon shall wax and wane no more. Till moon shall wax and wane no more.

Earth shall respond the joy - - ful strain. Earth shall res - pond the joy - - - ful strain.

WINDHAM. L. M.

1 Broad is the road, that leads to death, And thousands walk to - geth - er there; But wisdom shows a narrow path, With here and there a trav - el - er.

3 The fear - ful soul, that tires and faints, And walks the ways of God no more, Is but esteemed al - most a saint, And makes his own destruction sure.

ASHFIELD. L. M.

1 Deep in our hearts, let us re - cord, The deep - er sor - rows of our Lord; Be - hold the ri - sing billows roll, To o - verwhelm his ho - ly soul.

3 Oh, for his sake, our guilt for - give— And let the mourning sin - ner live; The Lord will hear us in his name, Nor shall our hope be turned to shame.

QUITO. L. M.

1 Who is this stranger in dis - - tress, That trav - els through this wil - - der - - ness? Oppressed with sor - row and with sins,

2 This is the Church of Christ, our God, And bought with his own pre - cious blood: And her re - quest, and her com - plaint,

Second ending.

On her be - - lov - ed Lord, she leans. On her be - lov - - ed Lord, she leans.

Is but the voice of ev - - ery saint. [OMIT. - - - - - - - - - - - - - - - - -] Is but the voice of ev - - ery saint.

WAKEFIELD. L. M.

1 Come, weary souls, with sin dis - trest, Come, and accept the promised rest; The Sa- vior's gracious call o - bey, And cast your gloomy fears a - way.

3 Here mercy's boundless o - cean flows, To cleanse your guilt, and heal your woes; Here's pardon, life, and end - less peace; How rich the gift! how free the grace!

WELLS. L. M.

1 Life is the time to serve the Lord, The time t'in- sure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

2 Life is the hour, that God hath given, T'escape from hell, and fly to heaven; The day of grace, and mortals may Se - cure the blessings of the day.

LANCASTER. L. M.

2 Awake my glory, wake my lyre, To songs of praise, my tongue inspire; With morning's earliest dawn arise, And swell your music, to the skies.

3 With those, who in thy grace abound, I'll spread thy fame, the earth around; Till every land, with thankful voice, Shall, in thy holy name, rejoice.

OLD HUNDRED. L. M.

Tenor.

3 Thy praises, Lord, I will re- sound, To all the listening nations round: Thy mercy highest heaven transcends: Thy truth, beyond the clouds, extends.

Alto.

Treble.

4 Be thou, O God! ex - alt- ed high; And, as thy glo- ry fills the sky, So let it be on earth displayed; Till thou art here, as there, obeyed.

Base.

UXBRIDGE. L. M.

At anchor laid, remote from home, Toiling I cry, sweet spirit, come; Celestail breeze, no longer stay, But swell my sails, and speed my way.

Now to the shining realms above, I stretch my hands, and glance mine eyes: O for the pinions of a dove, To bear me to the up - per skies!

LYMAN. L. M.

1 Jesus demands the voice of joy, Loud through the land let triumph ring; His honors should your songs employ, Let glorious praises hail the King.

4 O bless our God, ye nations round; People and lands, rehearse his name: Let shouts of joy through earth resound, Let ev - ery tongue his praise proclaim.

DUKE STREET. L. M

1 Lord, when thou didst as - cend on high, Ten thousand angels filled the sky, Those heavenly guards a - round thee wait, Like chariots that at - tend thy state.

4 Raised by his Father to the throne, He sent his promised Spirit down, With gifts and grace for re - bel men, That God might dwell on earth a - gain.

ALFRETON. L. M.

1 Bless, O my soul, the liv - ing God, Call home my thoughts that rove abroad; Let all the powers with - in me join, In work and worship so di- vine.

2 Bless, O my soul, the God of grace: His fa - vors claim thy high-est praise: Let not the wonders he hath wrought, Be lost in si - lence, and for - got.

BRENTFORD. L. M.

1 Lord, when my thoughts delighted rove, Amid the wonders of thy love, Sweet hope revives my droop - - - ing heart, And bids intruding fears depart.

2d Treble. Alto.

3 Be all my heart, and all my days, Devoted to my Saviour's praise; And let my glad o - - be - - - dience prove, How much I owe, how much I love.

SOCHO. L. M.

Happy the man that finds the grace, The blessings of God's chosen race, The wisdom com - ing from above, The faith that sweetly works by love.

ROTHWELL.* L. M.

1 The heavens declare thy glo - ry, Lord, In every star thy wis - dom shines; But when our eyes be - hold thy word,

2 The rolling sun, the chang - ing light, And nights, and days, thy power confess; But that blest volume thou hast writ,

We read thy name in fair - er lines. We read thy name in fair - er lines.

Re veals thy jus - - - tice, and thy grace. Re - veals thy jus - - - tice, and thy grace.

* The first four notes of this tune may be sung in unison.

SHOEL. L. M

Now shall the trembling mourner come, And bind his sheaves, and hare them home; The voice, long broke with sighs, shall sing, Till heaven with hallelujahs ring.

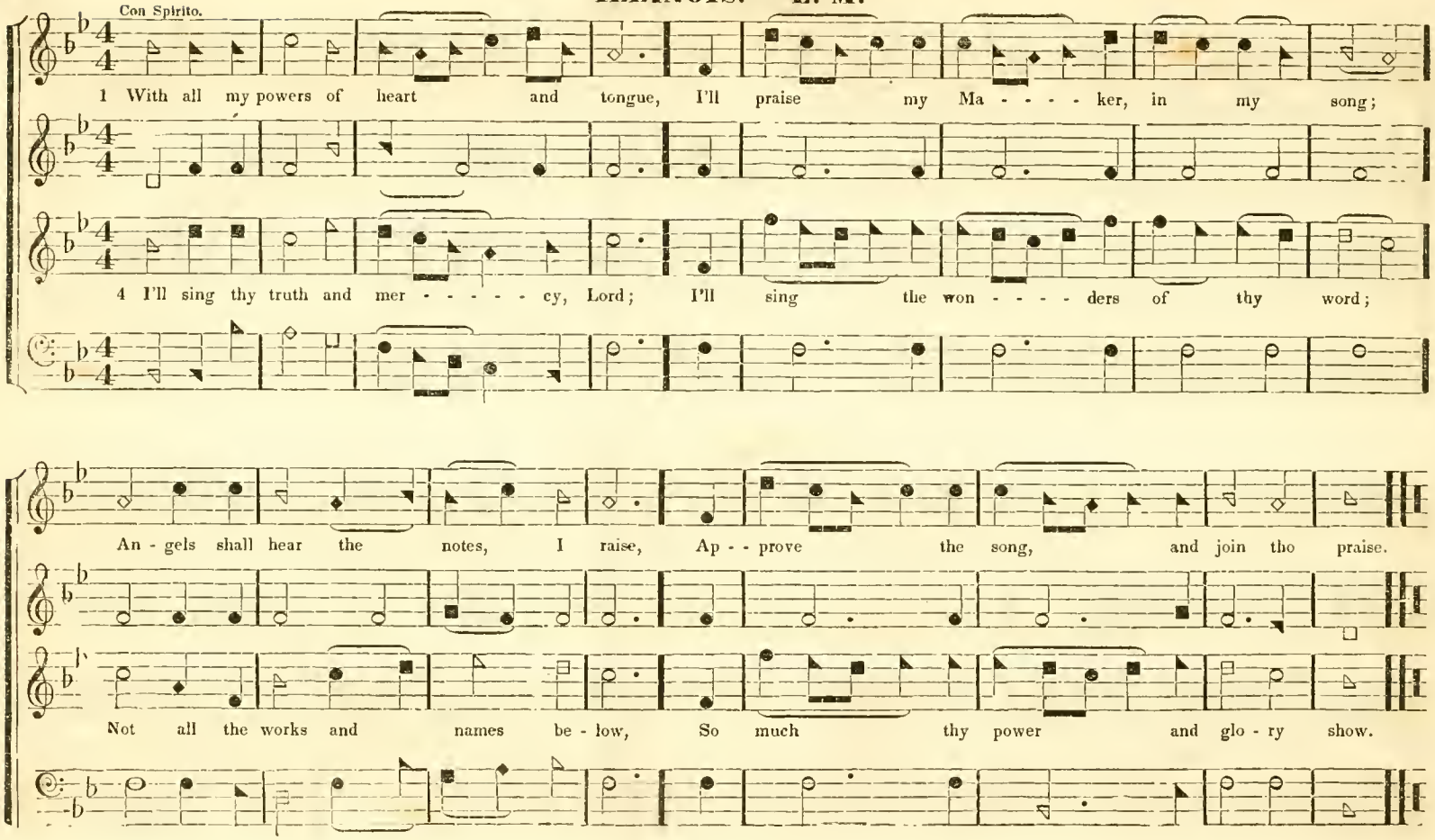
God of my life, to thee be - long The grateful heart, the joyful song; Touched by thy love, each tuneful chord Resounds the goodness of the Lord.

ORFORD. L. M.

How sweet the light of sabbath eve! How soft the sunbeam lingering there! Those sacred hours this low earth leave, And rise on wings of faith and prayer

Oh! warm my heart, with holy fire, And kindle there a pure desire: Come, sacred Spirit, from a - bove, And fill my soul with heavenly love.

ILLINOIS. L. M.


Con Spirito.
1 With all my powers of heart and tongue, I'll praise my Ma - - - - ker, in my song;
4 I'll sing thy truth and mer - - - - - cy, Lord; I'll sing the won - - - - ders of thy word;
An - gels shall hear the notes, I raise, Ap - - prove the song, and join tho praise.
Not all the works and names be - low, So much thy power and glo - ry show.

HEBRON. L. M.

1 Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known, Some fresh memorial of his grace.

3 I lay my body down to sleep; Peace is the pillow for my head; While well appointed angels keep Their watchful stations round my bed.

WARD. L. M.

Legato e Piano.

3 There is a stream, whose gentle flow Supplies the ci - - ty of our God! Life, love, and joy still gliding through, And watering our divine abode.

4 That sacred stream, thine holy word, Supports our faith, our fear con - trols: Sweet peace thy promises afford, And give new strength to fainting souls.

HANOVER. L. M.

1 Show pit - y, Lord, O Lord, forgive; Let a repenting reb - el live: Are not thy mercies large and free? May not a sinner trust in thee?

6 Oh save a trembling sinner, Lord, Whose hopes, still hovering round thy word, Would light on some sweet promise there, Some sure support against despair.

SUNDERLAND. L. M.

1 Though I have grieved thy Spirit, Lord, Thy help and comfort still afford, And let a wretch come near thy throne, To plead the merits of thy Son.

2 A broken heart, my God, my King, Is all the sac - ri - fice I bring; The God of grace will ne'er despise A broken heart for sac - rifice.

St. PAUL'S. L. M.

1 Ye nations round the earth, rejoice, Before the Lord, your sovereign King; Serve him with cheerful heart and voice, With all your tongues, his glory sing.

4 The Lord is good, the Lord is kind; Great is his grace, his mercy sure; And all the race of man shall find His truth from age to age endure.

FARNSWORTH. L. M.

1 Give thanks to God, he reigns above; Kind are his thoughts, his name is love; His mercy, ages past have known, And a - - ges long to come shall own

3 O let the saints, with joy, record, The truth and greatness of the Lord; How great his works! how kind his ways! Let every tongue proclaim his praise.

CABOT. L. M.

1 While life prolongs its precious light, Mercy is found, and peace is given But soon, ah soon! approaching night Shall blot out every hope of heaven

2 Now God invites, how blessed the day! How sweet the Gospel's charm ing sound! Come, sinner haste, oh, haste away, While yet a pardoning God is found.

CANTON. C. M.

1 Behold thy wait - ing servant, Lord, De - vo - ted to thy fear; Re mem - ber, and con - firm thy word, For all my hopes are there.

4 Didst thou not raise my faith, O Lord? Then let thy truth appear: Saints shall rejoice in my re - ward, And trust as well as fear.

WARWICK. C. M.

1 Lord, in the morning, thou shalt hear, My voice as - - cend - ing high; To thee, will I di - rect my prayer, To thee, lift up mine eye.

5 O may my Spir- it guide my feet, In ways of right - cous - ness, Make ev - ery path of du - ty straight, And plain be - fore my face.

WESTFORD. C. M.

1 Come, let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one. But all their joys are one.

3 Jesus is worthy to re - ceive Hon - or and power divine; And blessings, more than we can give, Be, Lord, forever thine. Be, Lord, for- ev - er thine

Soft. Loud.

DOUGLASS. C. M.

Thy goodness, Lord, our souls con - - fess; Thy goodness we a - - - dore;

Where' - er we turn our ga - - - - - zing eyes, Thy radiant foot - - - - steps shine;

A spring, whose bless - - ings nev - - - - er fail, A sea with - - out a shore!

Ten thou - - sand pleas - - ing won - - - - - ders rise, And speak the hand di - - vine.

CLIFFORD. C. M. or 3 8's & 2 6's.*

8 & 6. There is an hour of peace - - ful rest, To mourn - ing wan - derers given: There is a tear for souls dis-

C. M. To Zion's hill, I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - - - on's

tressed, A balm for every wounded breast, 'Tis found alone, in heaven. 'Tis found a - - lone in heaven.

God, From Zi - on's hill and Zi - - on's God, Who heaven and earth hath made. Who heaven and earth hath made.

* See Lanesboro', page 67

NOTTINGHAM. C. M.

To thee, my righteous King and Lord, My grateful soul I'll raise; From day to day, thy works record, And ev - er sing thy praise.

Come seraph lend your heavenly tongue, Or harp of golden string, That I may raise a lofty strain, To our e ternal King.

HOLYOKE. C. M.

I Lord, thou wilt hear me, when I pray; I am, for - ev - er, thine: I fear before thee, all the day, Nor would I dare to sin.

3 I pay this evening sac - ri - fice; And when my work is done, Great God, my faith, my hope rests, Up - on thy grace a lone.

CHESTER. C. M.

How oft, alas! this wretched heart Has wander'd from the Lord! How oft my roving thoughts depart, Forget - ful of his word! Forgetful of his word!

CORINTH. C. M.

1. I love to steal a - while a - way, From ev - 'ry cumb'ring care, And spend the hours of setting day, In humble, grateful prayer.

2. I love to think on mercies past, And future good implore; And all my cares and sorrows cast, On him whom I a - - - dore.

SWANWICK. C. M.

Soon shall the glo - - - rious morn - - - - ing dawn, When all the saints shall rise;

Thrice hap - py morn for pi - - - ous souls, Who love the ways of peace;

And clothed in their im - mor - - - tal bloom, Attend thee to the skies. Attend thee to the skies.

No night of sor - row e'er shall close, Or shade their per - - fect bliss. Or shade their per - - fect bliss.

St. JOHN'S. C. M.

1 Behold the glories of the Lamb, A - - mid his father's throne; Pre - pare new hon - - ors for his name, And songs be - - fore unknown

5 Now to the Lamb that once was slain, Be end - less hon - ors paid: Salva - - tion, glo - - - ry, joy re - main, For - - ev - - er on his head.

Soft

Loud

MILBURN. C. M.

1 Come, let our hearts, and voices join, And strains of triumph raise: Sing to the Lord, in songs divine, Our Rock, the Savior, praise. Our Rock, the Savior, praise.

Loud

2 Come, where his glory he displays, Your lips, in thanks, employ; Come, speak the wonders of his grace, In holy songs of joy. In holy songs of joy.

HARTFORD. C. M.

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee And thy refresh - - - ing grace.

WINTER. C. M.

1 Oh that the Lord would guide my ways, To keep his statutes still; Oh that my God would grant me grace, To know and do his will.

2 Oh send thy Spirit down, to write Thy law upon my heart; Nor let my tongue indulge de - - - - ceit, Nor act the li - - ar's part.

LONDON. C. M.

1 O praise the Lord, with one consent, And magni - - - fy his name; Let all the servants of the Lord, His worthy praise pro - - claim.

2 For this our truest interest is, Glad hymns of praise to sing; And with loud songs to bless his name, A most de - - lightful thing.

DUNDEE. C. M.

3 Let not despair, nor full revenge, Be to my bosom known; O give me tears for others' woes, And patience for my own.

4 Feed me, O Lord, with needful food: I ask not wealth, or fame, But give me eyes to view thy works, A heart to praise thy name.

BLACKBURN. C. M.

1 Behold thy waiting servant, Lord, De - vot - ed to thy fear: Re - member, and confirm thy word, For all my hopes are there.

4 Didst thou not raise my faith, O Lord? Then let thy truth appear: Saints shall rejoice in my reward, And trust as well as fear.

LITCHFIELD. C. M.

Ye hearts, with youthful vigor warm, In smi - ling crowds, draw near; And turn from eve - - ry mor - tal charm, A Sav - ior's voice to hear.

We pray, that you may early prove The Savior's quickening grace; Too young you cannot taste his love, Or seek his smiling face.

CLARENDON. C. M.

1 What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address the throne

4 How happy all thy servants are! How great thy grace to me! My life, which thou hath made thy eare, Lord, I de - - vote to thee.

BOLTON. C. M.

1 Ye humble souls, approach your God, With songs of sacred praise; For he is good, supremely good, And kind are all his ways. And kind are all his ways.

6 Great God, to thy almighty love, What honors shall we raise! Nor all the raptured songs above, Can render equal praise. Can render equal praise.

MELROSE. C. M.

1 Hosan - na to our conquering King! All hail incarnate love! Ten thousand songs and glories wait, To crown thy head a - - bove

2 Thy victories and thy deathless fame, Through all the world shall run, And ev - er - - lasting a - - ges sing The triumphs thou hath won.

ORTONVILLE. C. M.

Majestic sweetness sits enthron'd Up - on the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'erflow. His lips with grace o'erflow.

MEDFORD. C. M.

1 What shall I ren - der to my God, For all his mer - - cies shown? My feet shall vis - - it thine a - bode, My songs ad - - dress thy throne.

5 Now I am thine, for - - ev - - er thine, Nor shall my pur - - - pose move; Thy hand has loosed my bonds of pain, And bound me with thy love.

GRAFTON. C. M.

1 How oft, a - - las! this wretched heart, Has wandered from the Lord! How oft my rov - ing thoughts depart, For - get - ful of his word!

2 Yet sovereign mer- cy calls, 'Re - turn.' Dear Lord, and may I come? My vile in - grat - i - tude I mourn: Oh, take the wanderer home!

BURFORD. C. M.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood, ran down, In ag - o - ny he prayed.

'Now, in the hour of deep distress, My God, support thy Son; When hor - rors dark my soul oppress, Oh leave me not alone.'

LEBANON. C. M.

Lord, what is man, poor fee - - ble man, Born of the earth at first? His life a shadow, light and vain, Still hastening to the dust.

2 Oh, what is fee - ble, dy - - ing man, Or all his sinful race, That God should make it his concern, To vis - it him with grace!

8 & 6. There is an hour of peaceful rest, To mourning wanderers given: There is a tear for souls distressed, A balm for every wounded breast,

C. M. Early, my God, with - out delay, I haste to seek thy face; My thirs - ty spirit faints a - - - way, My thirs - ty spirit faints a - - - way,

Inst.

'Tis found a - - lone, in heaven.

With - out thy cheering grace.

Voice.

1 There is an hour of peaceful rest,
To mourning wanderers given:
There is a tear for souls distressed,
A balm for every wounded breast,
'Tis found alone, in heaven.

2 There is a home for weary souls,
By sins and sorrows driven;
When tossed on life's tempestuous shoals
Where storms arise, and ocean rolls,
And all is drear, but heaven.

3 There faith lifts up the tearless eye,
The heart with anguish riven;
It views the tempest passing by,
Sees evening shadows quickly fly,
And all serene, in heaven.

4 There fragrant flowers immortal bloom
And joys supreme are given;
There rays divine disperse the gloom;
Beyond the dark and narrow tomb,
Appears the dawn of heaven.

OHIO. C. M.

1 Happy the heart, where graces reign, Where love inspires the breast: Love is the brightest of the train, And strengthens all the rest.

3 This is the grace, that lives and sings, When faith and hope shall cease; 'Tis this shall strike our joyful strings, In realms of endless peace.

OVERTON. C. M.

Songs of immortal praise belong, To my al - mighty God; He has my heart, and he my tongue, To spread his name abroad. To spread his name abroad.

2 How great the works his hand has wrought! How glorious in our sight! And men in every age have sought His wonders with delight. His wonders with delight.

BARBY. C. M

Hope looks beyond the bounds of time, When what we now deplore Shall rise in full im - mortal prime, And bloom to fade no mo - re.

MEDFIELD. C. M.

In early morn, without de - - lay, O Lord, I seek thy face; My thirsty spirits faints away, With - out thy cheering grace.

Before thy throne I'll humbly fall, And all my troubles bring; On thee a - lone for help I'll call, My right - eous God and King.

WESTERN. C. M.

1 Shepherds rejoice, lift up your eyes, And send your fears away, And send your fears a - way, News from the region of the sky, The Savior's born to-day. The Savior's born to-day.

Soft. Loud.

6 Glory to God who reigns a - - bove, Let peace surround the earth, Let peace surround the earth; Mortals shall know their Maker's love, At their Redeemer's birth. At their Redeemer's birth

NICHOLS. C. M.

1 O sing, ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zi - on bound, Be joyful in your King. Be joyful in your King.

4 O may the sweet, the blissful theme, Fill every heart and tongue, Till strangers love thy charming name, And join the sacred song. And join the sacred song.

CHINA. C. M.

Dear Saviour! when my thoughts re - call The won - ders of thy grace, Low at thy feet, asham'd, I fall, And hide this wretched face.

NEW YORK. C. M.

Oh praise the Lord with one consent, And magni - fy his name; Let all the servants of the Lord, His worthy praise pro - claim.

MARLOW. C. M. [Major.]

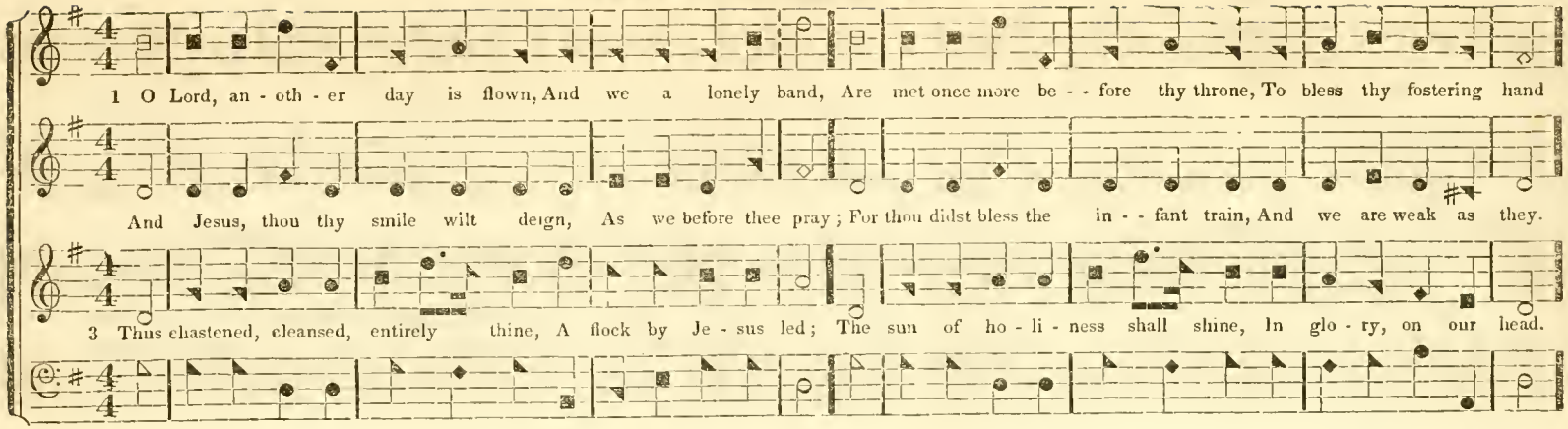
1 Let all the lands, with shouts of joy, To God, their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

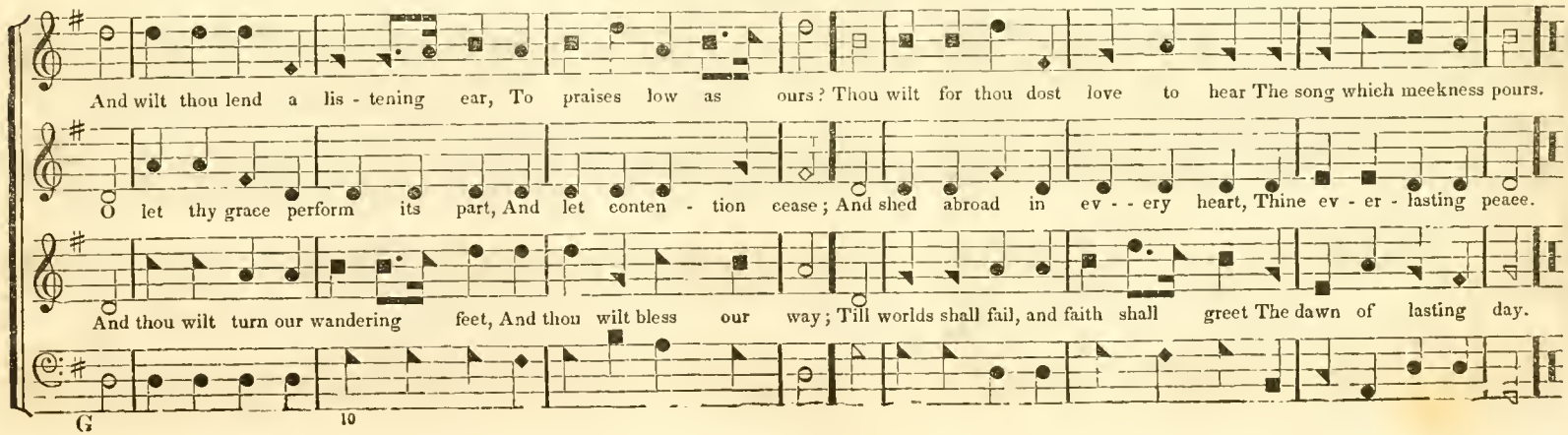
4 O come, behold the works of God; And then with me you'll own, That he, to all the sons of men, Has wonderous judgments shown.

MARLOW. C. M. [Minor.]

2 And let them say, 'How dreadful, Lord, In all thy works, art thou! To thy great power, thy stubborn foes Shall all be forced to bow'.

3 'Through all the earth, the nations round Shall thee, their God, confess; And, with glad hymns, their awful dread Of thy great name ex - - press


1 O Lord, an - oth - er day is flown, And we a lonely band, Are met once more be - - fore thy throne, To bless thy fostering hand
And Jesus, thou thy smile wilt deign, As we before thee pray; For thou didst bless the in - - fant train, And we are weak as they.
3 Thus chastened, cleansed, entirely thine, A flock by Je - sus led; The sun of ho - li - ness shall shine, In glo - ry, on our head.


And wilt thou lend a lis - tening ear, To praises low as ours? Thou wilt for thou dost love to hear The song which meekness pours.
O let thy grace perform its part, And let conten - tion cease; And shed abroad in ev - - ery heart, Thine ev - er - lasting peace.
And thou wilt turn our wandering feet, And thou wilt bless our way; Till worlds shall fail, and faith shall greet The dawn of lasting day.

ST. MARTIN'S. C. M

1 O thou, to whom all crea - tures bow, Within this earthly frame, Thro' all the world, how great art thou! How glorious is thy name.

3 Lord, what is man! that thou shouldst choose To keep him in thy mind; Or what his race! that thou shouldst prove, To them, so wondrous kind.

ARLINGTON. C. M.

1 This is the day, the Lord hath made, He calls the hours his own; Let heaven rejoice, let earth be glad, And praise surround his throne.

2 To day, he rose, and left the dead, And Satan's empire fell; To day, the saints his triumph spread, And all his wonders tell.

PETERBOROUGH. C. M.

1 Once more, my soul, the rising day Salutes my waking eyes: Once more, my voice, thy tribute pay, To him who rules the skies.

5 Great God, let all my hours be thine, While I enjoy the light; Then shall my sun in smiles decline, And bring a peaceful night.

CORWEN. C. M.

1 Behold thy waiting servant, Lord, De - - voted to thy fear; Re - member, and confirm thy word, For all my hopes are there.

4 Didst thou not raise my faith, O Lord? Then let thy truth ap - pear: Saints shall rejoice, in my reward, And trust, as well as fear.

WILMINGTON. C. M.

See Israel's gentle Shepherd stands, With all en - gaging charms; Hark! how he calls the ten - - der lambs, And folds them in his arms.

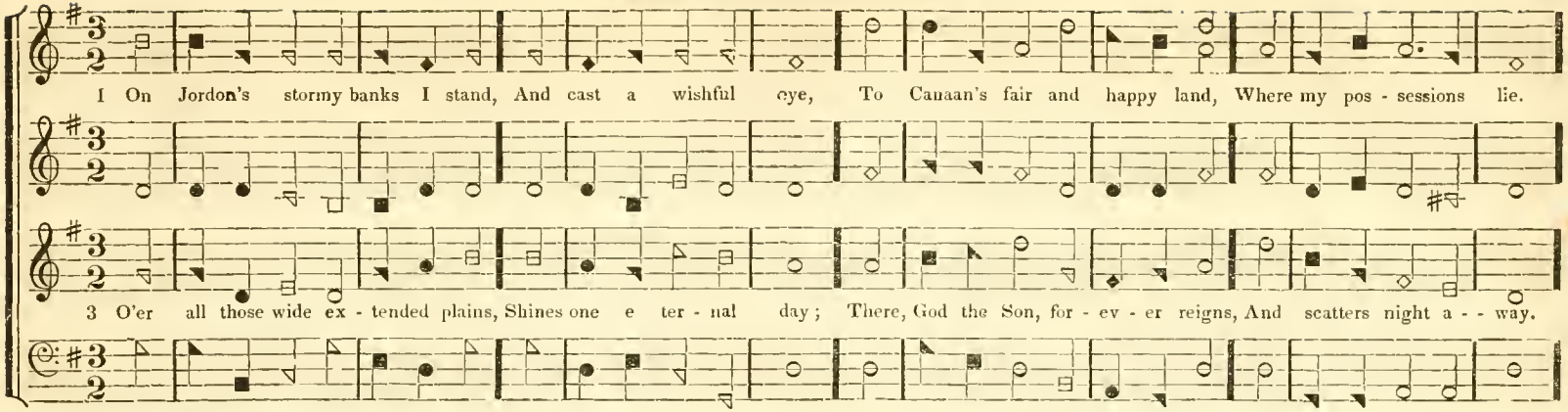
4 Ye little flock, with pleasure hear; Ye children, seek his face; And fly, with transport, to receive The blessings of his grace.

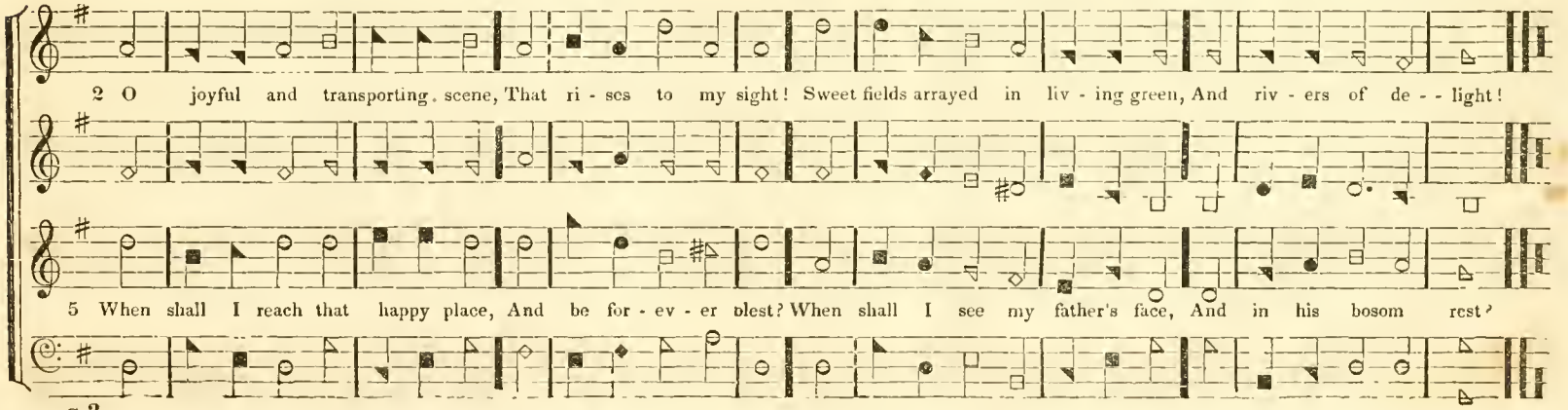
Soft. Loud.

PUTNEY. C. M.

1 Soon as I heard my Father say, 'Ye children, seek my grace;' My heart replied, without delay, 'I'll seek my Father's face.'

4 Wait on the Lord, ye trembling saints, And keep your courage up; He'll raise your spirit, when it faints, And far exceed your hope.


1 On Jordon's stormy banks I stand, And cast a wishful eye, To Canaan's fair and happy land, Where my pos - sessions lie.
3 O'er all those wide ex - tended plains, Shines one e ter - nal day; There, God the Son, for - ev - er reigns, And scatters night a - - way.


2 O joyful and transporting scene, That ri - ses to my sight! Sweet fields arrayed in liv - ing green, And riv - ers of de - - light!
5 When shall I reach that happy place, And be for - ev - er blest? When shall I see my father's face, And in his bosom rest?

HOWARD. C. M.

1 Lord, hear the voice of my complaint, Accept my secret prayer; To thee alone, my King, my God, Will I for help repair

2 Thou, in the morn, my voice shalt hear, And with the dawning day, To thee, devout - ly I'll look up, To thee, de - vout - - ly, pray.

WESTMORELAND. C. M. [Double.]

D. C.

I'm not ashamed to own my Lord, Or to de - - - fend his cause;

D. C.

Maintain the honor of his word, The glo - ry of his cross. Je - sus, my God, I know his name, His name is all my trust;

D. C.

Nor will he put my soul to shame, Nor let my hope be lost.

D. C.

FITCHBURG C. M

1 This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice, let earth be glad, And praise surround his throne.

5 Hosanna in the highest strain, The church on earth can raise; The highest heavens, in which he reigns, Shall give him nobler praise.

ST. ANN'S. C. M.

Now let Je - - - - hovah be adored, On whom our hopes depend; For who, except the mighty Lord, His people can de - - fend?

O bless our God, and never cease· Ye saints, ful - fil his praise; He keeps our life, maintains our peace, And guides our doubtful ways

CONWAY. C. M. or 3 8's & 2 6's.*

8 & 6. There is an hour of peace - - - ful rest, To mourn - - ing wan - - - derers given:

C. M. Come, let us lift our joy - - - ful eyes, Up to the courts a - - bove,

There is a tear for souls distressed, A balm for ev - ery wounded breast, 'Tis found alone, in heaven.

And smile to see our Fa - ther there, And smile to see our Father there, Up - on a throne of love.

Inst. Voice.

* See Lancsboro' p. 67

1 Let ev - ery mor - tal ear at - tend, And ev - ery heart re - joice; The trumpet of the gos - pel sounds, With

2 Ho! ye that pant for liv - ing streams, And pine a - way and die; Here you may quench your ra - ging thirst, With

an in - - - - vi - ting voice. The trumpet of the gos - pel sounds, With an in - vi - ting voice.

springs that nev - er dry. Here you may quench your raging thirst, With springs that nev - er dry.

* This strain may be performed by two Trebles, or by the Tenor and Base.

ALBANY. C. M.

1 Sweet was the time, when first I felt The Savior's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2 Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

DEVIZES. C. M.

1 Come, let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one But all their joys are one.

3 Jesus is worthy to re - ceive Honor and pow - er divine; And blessings, more than we can give, Be, Lord, for - ev - er thine. Be, Lord, for - ev - - er thine.

CORONATION.* C. M.

1 All hail, the great Im - man - uel's name! Let an - gels prostrate fall: Bring forth the roy - al di - - a - - - dem,

5 Let ev - ery kindred, ev - - ery tribe, On this terres - tri - al ball, To him all ma - jes - ty as - - cribe,

And crown him Lord of all. Bring forth the roy - al di - - a - - dem, And crown him Lord of all.

And crown him Lord of all. To him all ma jes - - ty as - - cribe And crown him Lord of all.

* This tune was a great favorite with the late Dr. Dwight. It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world, would join them, and lead them" with the most ardent devotion. Incidents in the life of President Dwight, p. 26.

DEDHAM. C. M.

1 Sweet was the time, when first I felt, The Savior's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

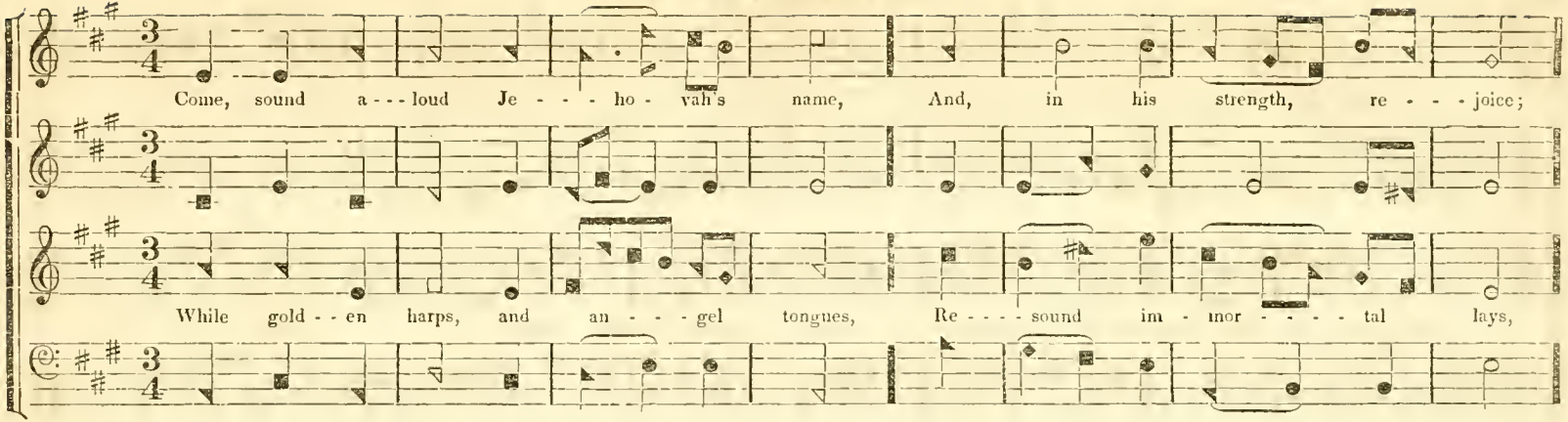
2 Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

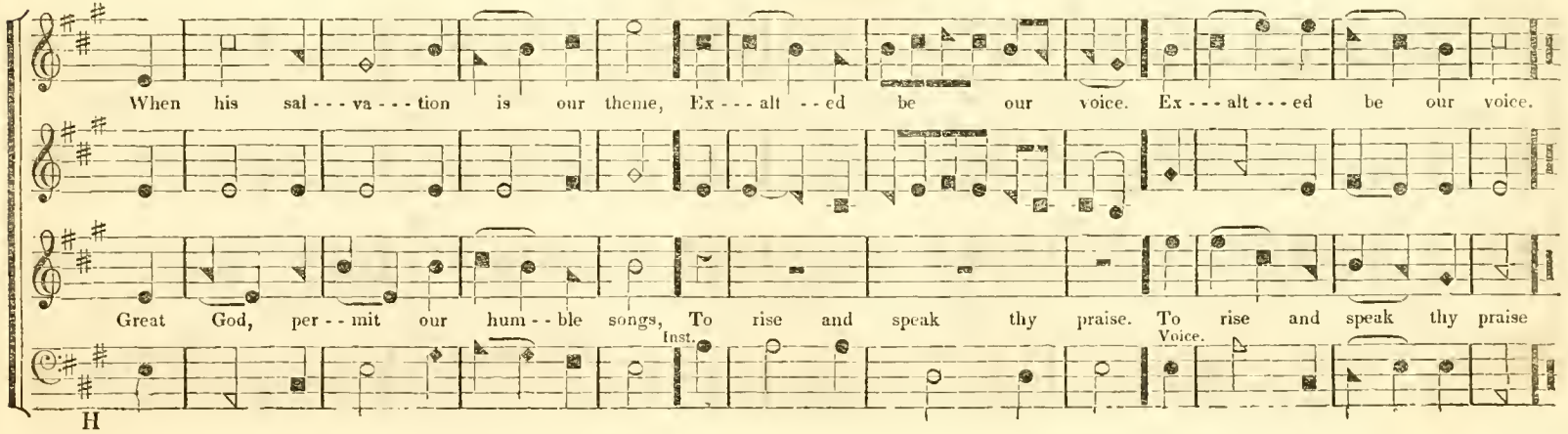
ARUNDEL. C. M.

1 O all ye lands, re - joice in God, Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.

1 Rejoice, ye saints, and shout for joy, Ye ran - somed of the Lord; Be grateful praise your sweet employ, His presence your re - ward.

* This strain may be performed by two Trebles, or by the Tenor and Base.


Come, sound a - - - loud Je - - - ho - vah's name, And, in his strength, re - - - joice;
While gold - - en harps, and an - - - gel tongues, Re - - - sound im - mor - - - - tal lays,


When his sal - - - va - - - tion is our theme, Ex - - - alt - - ed be our voice. Ex - - - alt - - - ed be our voice.
Great God, per - - mit our hum - - ble songs, To rise and speak thy praise. To rise and speak thy praise
Inst.
Voice.

DRAYTON. C. M.

2d ending.

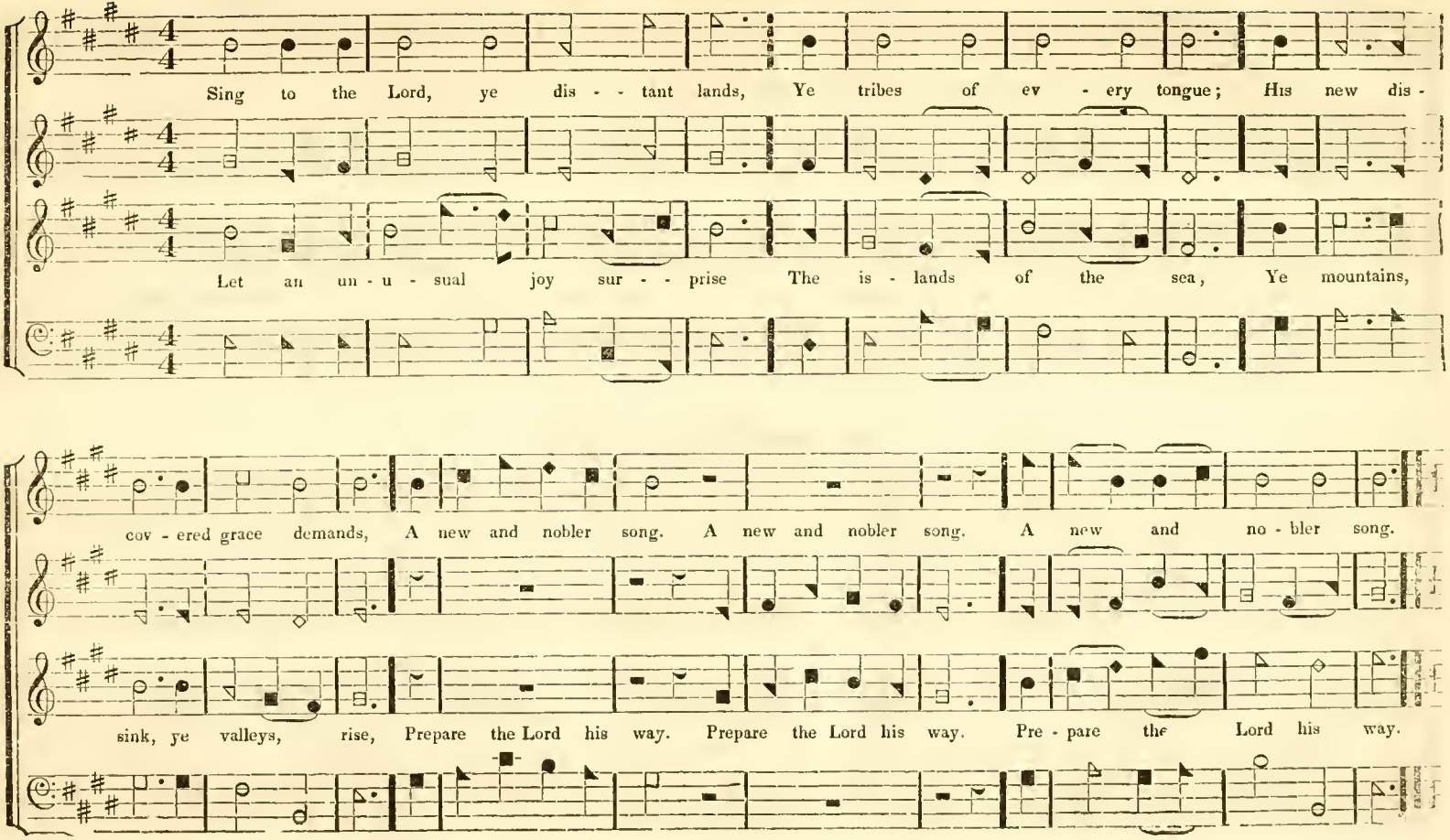
2 God reigns on high, but ne'er confines His goodness to the skies; Though all the earth his bounty shines, And every want supplies.

4 Sweet is the memory of thy grace, My God, my heavenly King; Let age to age, thy righteousness, [omit.] In sounds of glory sing.

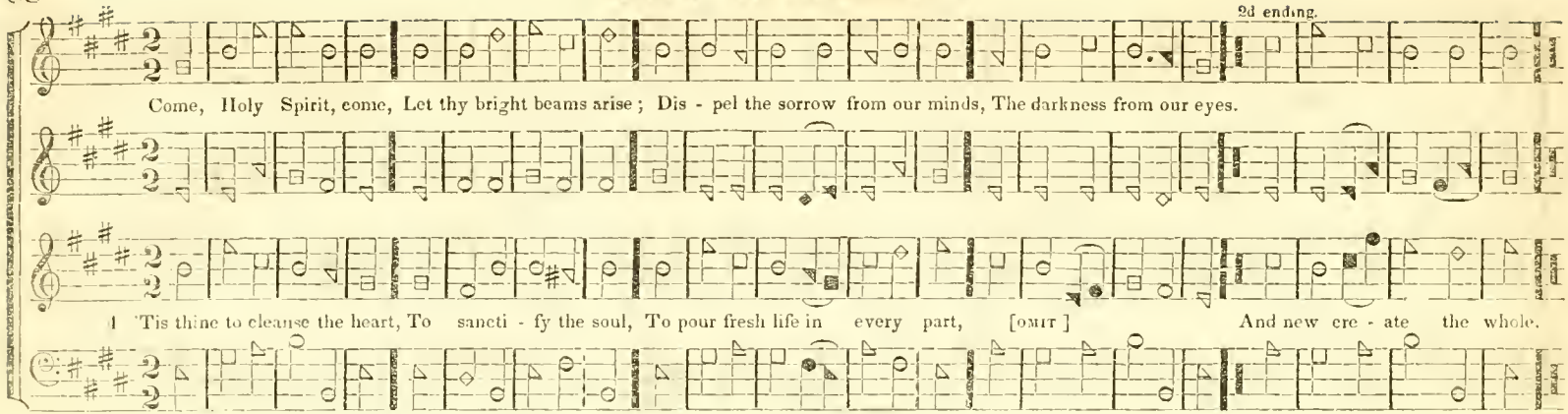
DOWNS. C. M.

1 Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no de - - - - lay.

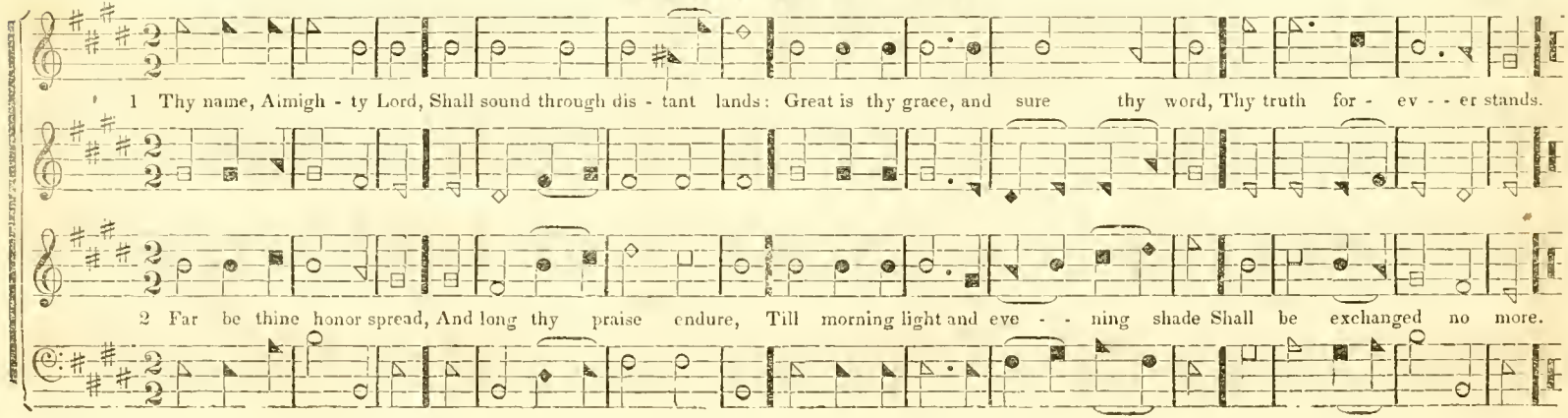
2 I choose the path of heavenly truth, And glo - ry in my choice; Not all the riches of the earth, Could make me so re - - - joice.


Sing to the Lord, ye dis - - tant lands, Ye tribes of ev - ery tongue; His new dis -
Let an un - u - sual joy sur - - prise The is - lands of the sea, Ye mountains,
cov - ered grace demands, A new and nobler song. A new and nobler song. A new and no - bler song.
sink, ye valleys, rise, Prepare the Lord his way. Prepare the Lord his way. Pre - pare the Lord his way.

PADDINGTON. S. M.



SOUTHFIELD. S. M.



ST. THOMAS'. S. M

1 My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So read - y to abate.

3 High as the heavens are raised, A - - bove the ground we tread, So far the riches of his grace, Our highest thoughts ex - ceed.

PENTONVILLE. S. M

1 To bless thy chosen race, In merey, Lord, incline; And cause the brightness of thy face, On all thy saints to shine.

2 That so thy wondrous way May through the world be known, While distant lands their homage pay, And thy sal . va - tion own.

OLMUTZ. S. M.

Arranged from a Gregorian Chant.

2d ending.

1 Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, [OMIT. - - - - - - -] Bid every string awake.

2 Though in a foreign land, We are not far from home; And nearer to our house above, We every moment come.

LINSTEAD. S. M.

Mine eyes and my desire Are ev - er to the Lord; I love to plead his prom - - - - is - - es, And rest up - on his word.

Lord, turn thee to my soul; Bring thy sal - - va - tion near: When will thy hand release my feet From sin's destructive snare?

CLAPTON. S. M. [Chant.]

1 Thy name, Almigh - ty Lord, Shall sound through dis - tant lands: Great is thy grace, and sure thy word; Thy truth for - - ev - - er stands.

2 Far be thine hon or spread, And long thy praise en - - - dure; Till morning light and evening shade Shall be exchanged no more.

SHIRLAND. S. M.

Stanley.

1 Behold the morning sun Be - - gins his glorious way: His beams through all the nations run, And life and light convey.

2 But where the gospel comes, It spreads di - - vin - - er light, It calls dead sinners from their tombs, And gives the blind their sight.

GOLDEN HILL. S. M.

To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes re - joice.

ELTON. S. M.

1 Oh for the death of those, Who slumber in the Lord! Oh be like theirs my last repose, Like theirs my last reward.

3 Their ransomed spirits soar, On wings of faith and love, To meet the Sa - - - vior they a - dore, And reign with him above.

1 Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne.

4 Now let our songs abound, And ev - - ery tear be dry; We're marching through Im - - - manuel's ground, To fair - - er worlds on high.

CODA. To be sung or omitted at pleasure.

4 We re marching through Im - manuel's ground, To fair - er worlds on high. To fair - - er worlds on high.

LEE. S. M.

Lo! what a pleasing sight, Are brethren that a - gree, Whose cheer - ful hearts in bands u - nite, Of love and harmony. Of love and harmony.

O may the church below, Resemble that a - bove, Where springs of pur - est pleas - ure flow, And every heart is love. And every heart is love.

BARKER. S. M.

The Lord my shepherd is, I shall be well sup - plied; Since he is mine and I am his, What can I want be - side.

SILVER STREET. S. M.

Come, sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sove - reign God, The u - - - ni - ver - sal King.

2 Come, worship at his throne, Come, bow before the Lord; We are his work, and not our own; He formed us by his word.

INVERNESS. S. M.

1 O cease, my wandering soul, On restless wing, to roam; All this wide world, to ei - ther pole, Has not for thee a home.

2 Behold the ark of God! Be - hold the o - pen door! Oh! haste to gain that dear a - - bode, And rove, my soul, no more.

3 There, safe thou shalt a - bide, There, sweet shall be thy rest, And ev - ery longing sat - is fied, With full sal - vation blest.

OLNEY. S. M.

1 The Spir it, in our hearts, Is whisper - ing, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children, 'Come!'

2 Let him that heareth, say, To all a - bout him, 'Come;' Let him that thirsts for righteousness, To Christ, the fountain, come.

3 Yes, who - so - ev - er will, O let him free - ly come, And free - ly drink the stream of life; 'Tis Je - sus bids him come.

4 Lo! Je - sus, who invites, Declares, 'I quick - ly come:' Lord, e - ven so! we wait thy hour; O blest Redeem - er, come!

DOVER. S. M.

1 Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delight - ful seat.

2 In Zi - on God is known, A re - fuge in distress; How bright has his sal - va - tion shone! How fair his heavenly grace!

WARNER. S. M.

1 Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love divine, Bid every string awake Bid every string awake. Bid ev - - ery string awake.

2 Though in a foreign land, We are not far from home; And nearer to our house a - bove, We every moment come. We every moment come. We ev - ery moment come

STONINGTON. S. M.

Church Psalmody, Hymn 239.

1 Ye trembling captives, hear! The gos - pel trumpet sounds; No mu - sic more can charm the ear, Or heal you heart-felt wounds.

2 'Tis not the trump of war, Nor Sinai's aw - ful roar; Sal - va - tion's news it spreads a - far, And vengeance is no more.

BEVERLY. S. M.

1 Let songs of endless praise, From every nation rise; Let all the lands their tribute raise, To God, who rules the skies.

2 His mercy and his love Are boundless as his name; And all e - ter - ni - ty shall prove, His truth remains the same.

LISBON. S. M.

1 Welcome, sweet day of rest, That saw the Lord a - - rise, Welcome to this re - viving breast, And these re - joicing eyes.

2 Je - sus himself comes near, And feasts his saints to - - day; Here we may sit, and see him here, And love, and praise, and pray.

ZUAR. S. M.

To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes re - joice.

BOXFORD. S. M.

1 Is this the kind re - turn, And these the thanks we owe; Thus to a - buse e - ter - nal love, Whence all our blessings flow?

4 Let past in - grat - i - - tude Provoke our weeping eyes; And hourly, as new mercies fall, Let hourly thanks a - - rise.

KAMBIA. S. M.

3 Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

4 But thy compassions, Lord, To endless years en - dure; And children's children ev - er find, Thy words of promise sure.

WATCHMAN. S. M.

3 My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy nev - er failing word.

5 Let Israel trust in God, No bounds his mer - cy knows; The plen - teous source and spring, from whence E - ter - - nal succor flows.

WRENTHAM. S. M. or 4 6's and 2 8's*

S. M. Sweet is the work, O Lord, Thy glorious name to sing, To praise and pray, to hear thy word, And grateful offerings bring. To praise and pray, to hear thy word, And grateful offerings bring.

6 & 8 Ye simple souls that stray, Far from the paths of peace,

That unfrequent - ed way, To life and happi - ness; How long will ye your fol - ly love, And throng the downward road, And hate the wisdom from above, And mock the sons of God!

SOMERS. L. M. 6 lines.

L. M. Preserve me, Lord, in time of need, For succor, to thy throne, I flee; But have no merit there to plead, My goodness cannot reach to thee.

D. C.

6 lines. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

D. C.

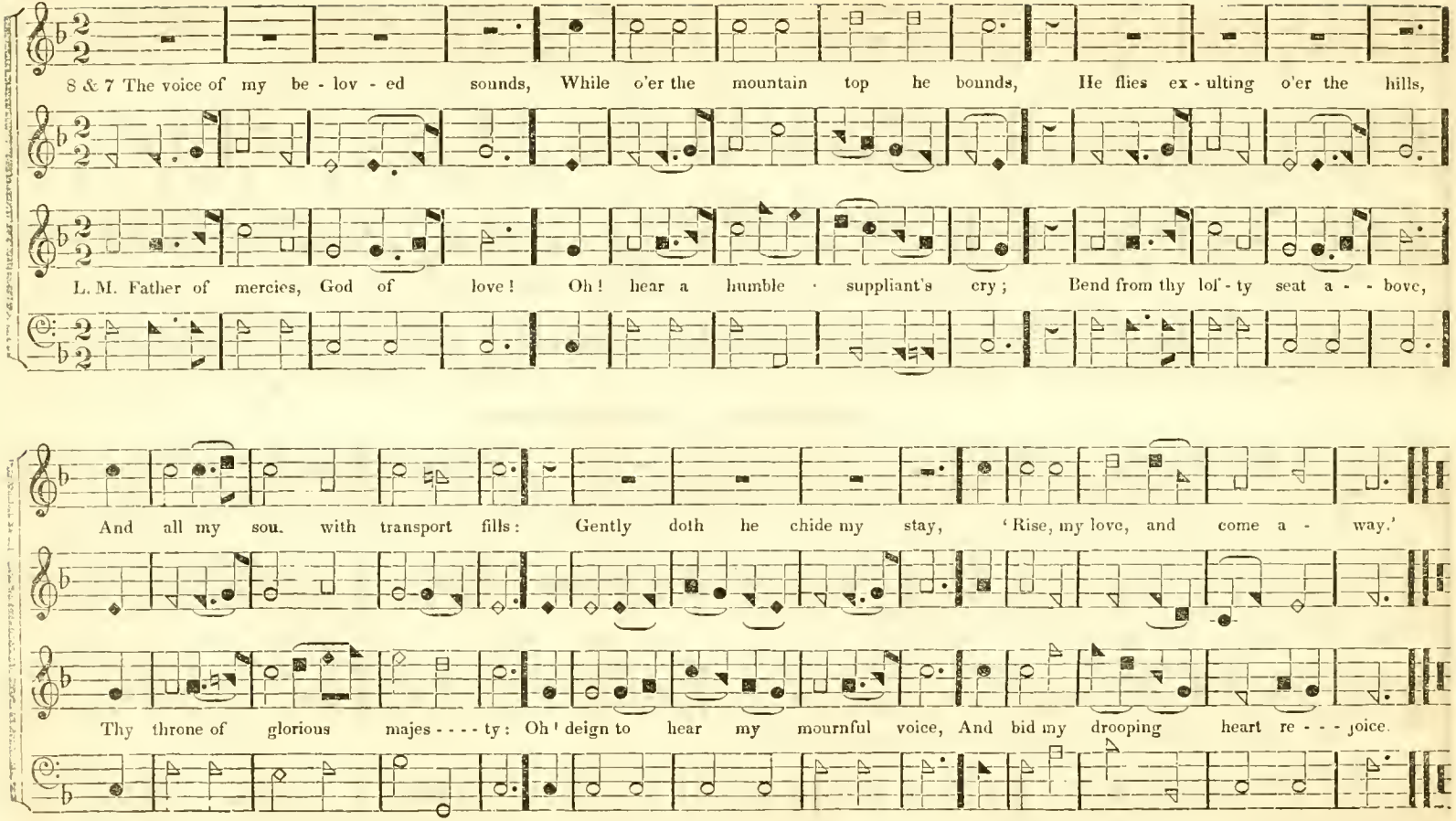
My noon day walks he shall attend, And all my midnight hours defend

End. D. C.

1 2

* By repeating the two first lines

IGHTON. L. M. 6 lines; or 4 8's & 2 7s * Methodist Hymns, Hy. 260.



* By omitting the first note in the last two lines

1 Thee will I love, my strength, my tower; Thee will I love, my joy, my crown; Thee will I love with all my power;

6 Give to mine eyes, re - freshing tears; Give to my heart, chaste hallowed fires, Give to my soul, with fil - ial fears,

7 Thee will I love, my joy, my crown, Thee will I love, my Lord, my God; Thee will I love, beneath thy frown

In all thy works, and thee a - - lone: Thee will I love, till ho - ly fire; Fill all my soul with pure de - - sire.

The love that heavens bright host in - spires, That all my powers, with all their might, In thy sole glo - ry, may u - nite.

Or smile, thy scep - tre or thy rod; What though my flesh and heart de - - cay; Thee shall I love in end - less day

SUDBURY. L. M. [6 lines.]

1 The Lord my pas - ture shall prepare, And feed me with a shepherd's care; His presence shall my wants sup - ply,

2d Treble.

4 Though in a bare and rugged way, Through devious, lonely wilds I stray, Thy presence shall my pains be - guile:

Soft.

And guard me with a watchful eye: My noon-day walks he shall attend, And all my midnight hours de - - fend.

Alto.

The bar - ren wil - der - ness shall smile, With sudden greens and herbage crowned, And streams shall murmur all a - round.

L. M. Awake, our souls, a- way our fears, Let ev - ery trem - bling thought be gone! Awake, and run the heavenly race,

1 Come, all ye servants of the Lord, And praise him for his sa - cred word, That word, like manna, sent from heaven,

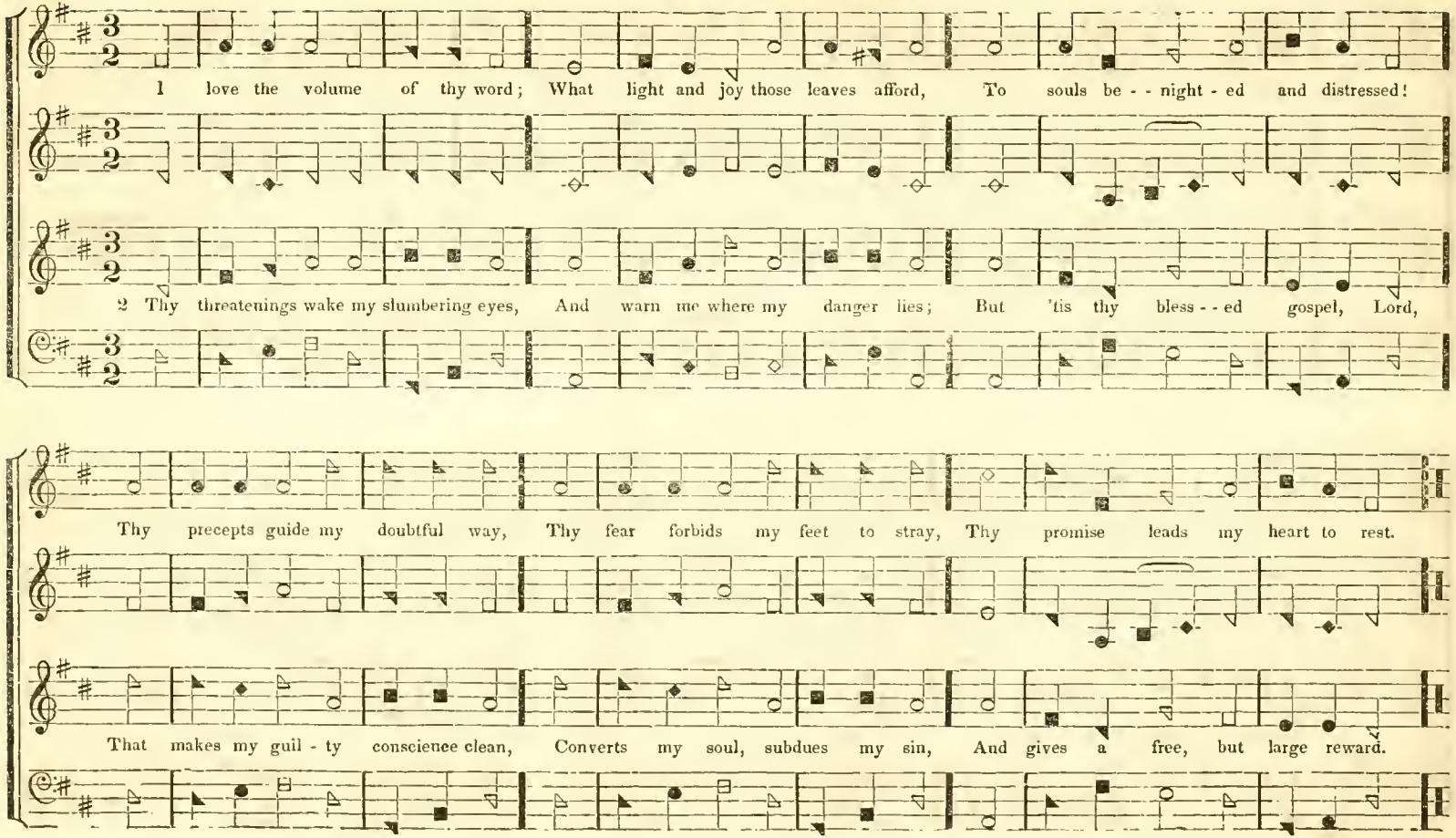
3 It tells who first inspired our breath, And who redeemed our souls from death; It tells of grace so freely given,

And put a cheerful courage on! A - - wake, and run the heavenly race, And put a cheer - ful courage on!

To all who seek it free - ly given, Its promi - ses our fears remove, And fill our hearts with joy and love

And shows the path to God and heaven; O bless we, then, our gracious Lord, For all the treasures of his word.

NASHVILLE. L. P. M.



1 I'll praise my Ma - ker with my breath; And when my voice is lost in death, Praise shall em - ploy my no - bler powers,

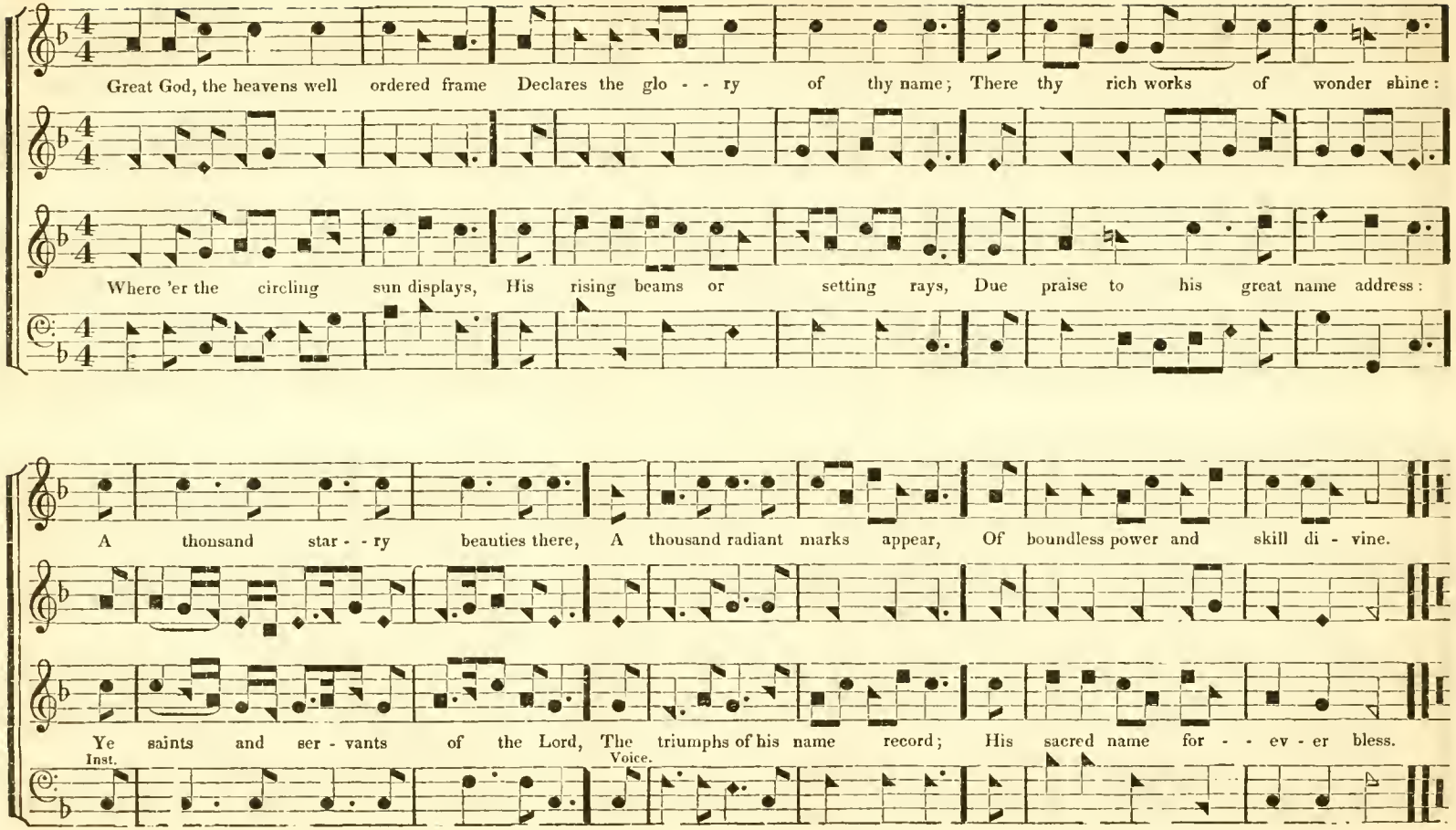
2 How blest the man whose hopes re - ly On Is - rael's God, he made the sky, And earth, and seas, with all their train;

My days of praise shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures. Or immor - tal - i - ty endures.

His truth forever stands secure; He saves th' oppressed, he feeds the poor, And none shall find his promise vain. And none shall find his promise vain.

Inst. Voice.

NEWCOURT. L. P. M.



1 O could I speak the matchless worth, O could I sound the glo - - ries forth, That in my Sa - - vior shine;

2 I'd sing the precious blood he spilt, My ran - som from the dread - ful guilt Of sin and wrath di - vine;

3 I'd sing the char - - ac - - ter he bears, And all the forms of love he wears, Ex - alt - ed on his throne:

I'd soar, and touch the heavenly strings, And vie with Ga - briel, while he sings, In notes al - most di - vine.

I'd sing his glorious righteous - ness, In which all per - fect heavenly dress, My soul shall ev - er shine.

In lof tiest songs of sweetest praise, I would, to ev - er - last - - ing days, Make all his glo - ries known

FOSTER. C. P. M.

1 O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee?

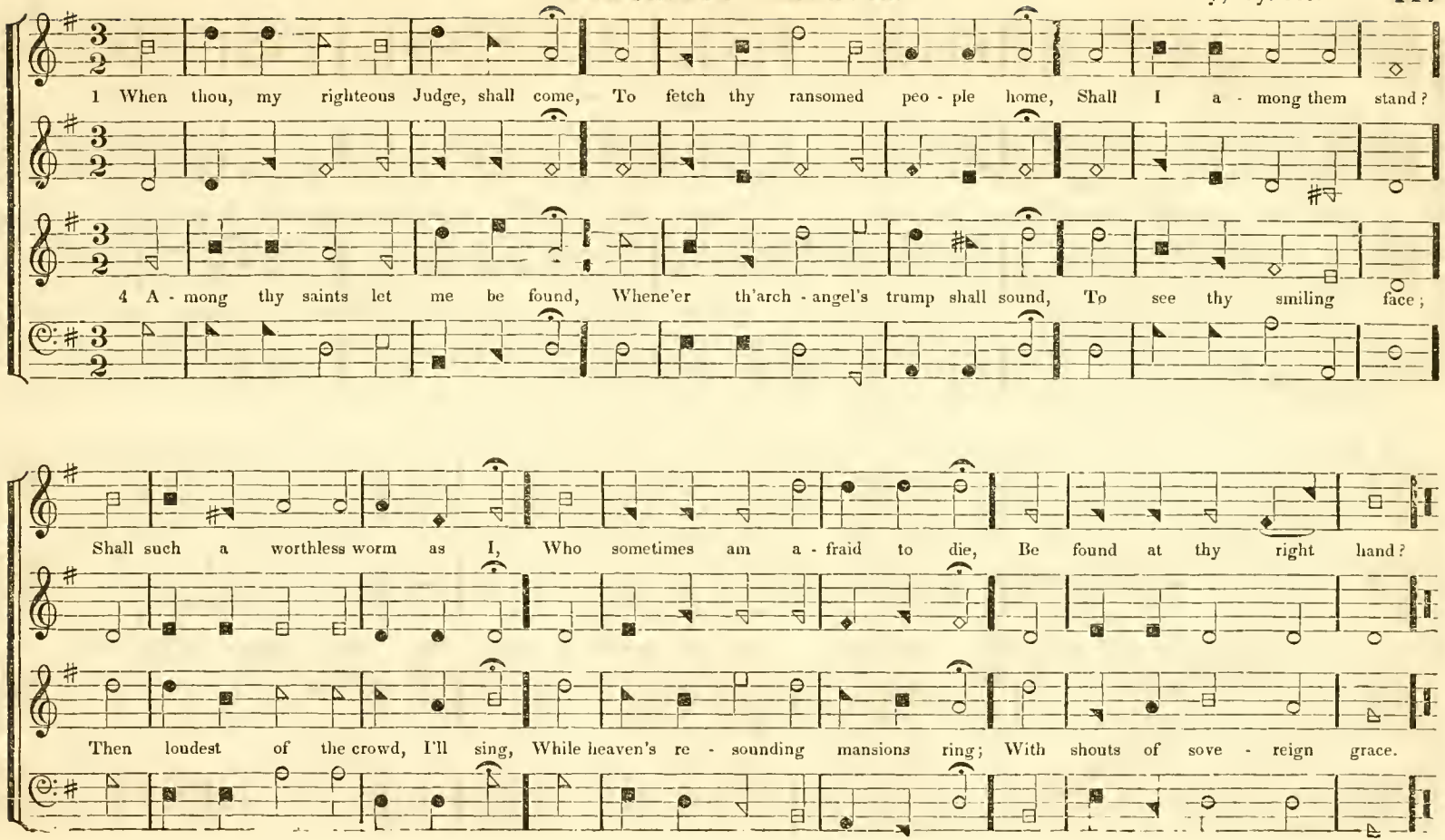
2 Slain in the guilty sinner's stead, His spot - less righteousness I plead, And his a - vailing blood:

3 Then save me from e - ternal death, The spir - - it of adop - - tion breathe, His con - so - lations send:

I have no refuge of my own, But fly to what my Lord hath done, And suf - fered once for me.

That righteous - ness my robe shall be, That mer - it shall atone for me, And bring me near to God.

By him some word of life im - part, And sweetly whisper to my heart, 'Thy Ma - ker is thy friend.'


1 When thou, my righteous Judge, shall come, To fetch thy ransomed peo - ple home, Shall I a - mong them stand?
4 A - mong thy saints let me be found, Whene'er th'arch - angel's trump shall sound, To see thy smiling face;
Shall such a worthless worm as I, Who sometimes am a - fraid to die, Be found at thy right hand?
Then loudest of the crowd, I'll sing, While heaven's re - sounding mansions ring; With shouts of sove - reign grace.

PERU. C. P. M

1 Begin, my soul, th'exalt - ed lay, Let each en - raptured thought obey, And praise th Al - mighty's name: Lo! heaven and earth, and seas and skies,

2 Wake, all ye soaring throng, and sing; Ye feathered warblers of the spring, Har - - monious anthems raise: Praise him who shaped your finer mould,

5 Let man, by nobler passions swayed, Let man, in God's own im - age made, His breath in praise employ; Spread wide his Maker's name a - round,

In one me - lo - dious con - cert rise, To swell th' in - spiring theme. To swell th' in - - spiring theme.

2d Treble. Alto.

Who tipped your glit - tering wings with gold, And tuned your voice to praise. And tuned your voice to praise.

Till heaven shall ech - - o back the sound, In songs of ho - ly joy. In songs of ho - ly joy.

DALSTON. S. P. M.

1 The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majes - ty around

2 Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high, Ere stars adorned the sky: E - ternal is thy kingdom, Lord.

STOW. H. M.

1 I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above. He sent his own e - ternal Son, To die for crimes that man had done.

3 Bear, bear the tidings round, Let every mortal know What love in God is found, What pity he can show. Ye winds that blow, ye waves that roll, Bear the glad news from pole to pole.

HADDAM. 8. M.

1 The Lord Je - ho - vah reigns, His throne is fixed on high; The garments he as - - sumes, Are light and ma - jes - - - ty;

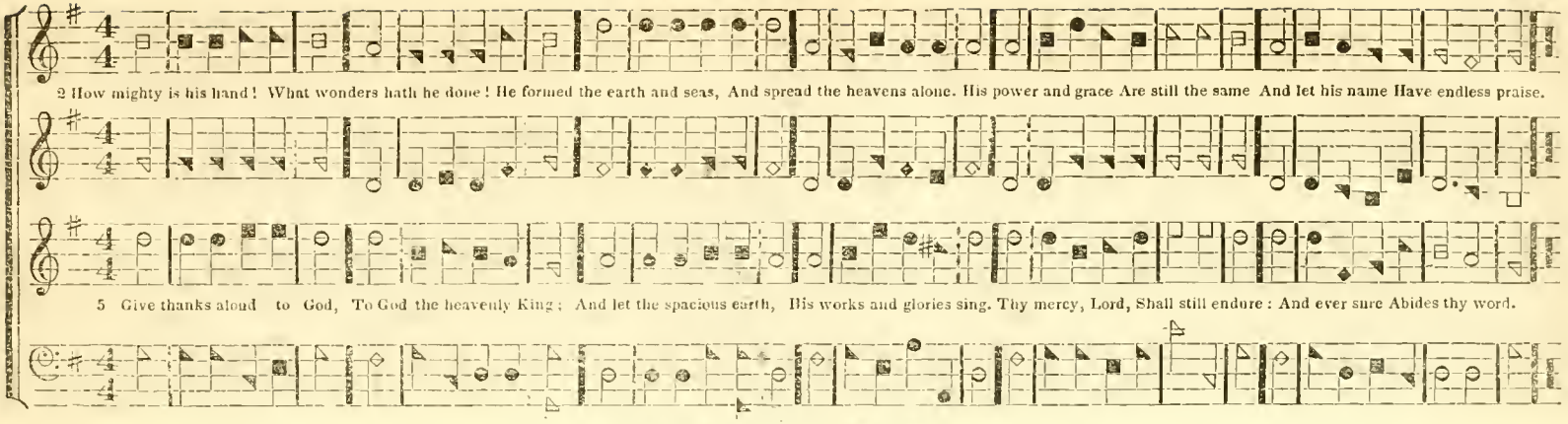
2 The thunders of his hand, Still keep the world in awe; His wrath and justice stand, To guard his ho - ly law;

4 And can this mighty King Of glo - ry con - de - - scend? And will he write his name, 'My fa - ther, and my friend?'

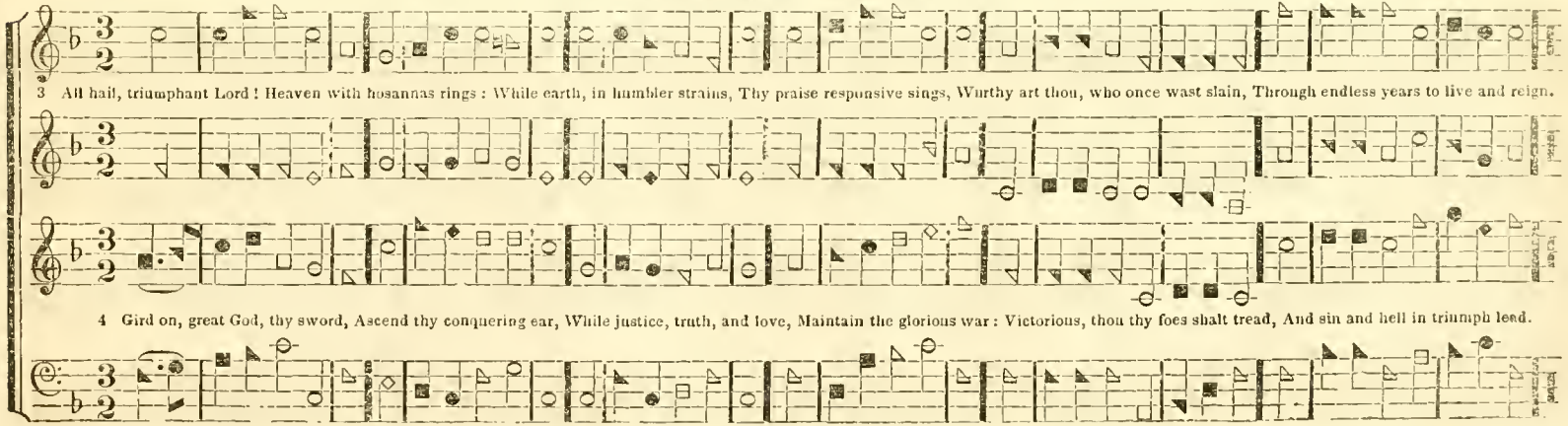
His glo - - ries shine with beams so bright, No mor - - - tal eye can bear the sight.

And where his love re - - - solves to bless, His truth con - - firms and seals the grace.

I love his name! I love his word! Join all my powers, and praise the Lord


2 How mighty is his hand! What wonders hath he done! He formed the earth and seas, And spread the heavens alone. His power and grace Are still the same And let his name Have endless praise.
5 Give thanks aloud to God, To God the heavenly King; And let the spacious earth, His works and glories sing. Thy mercy, Lord, Shall still endure: And ever sure Abides thy word.

CONNER. H. M.

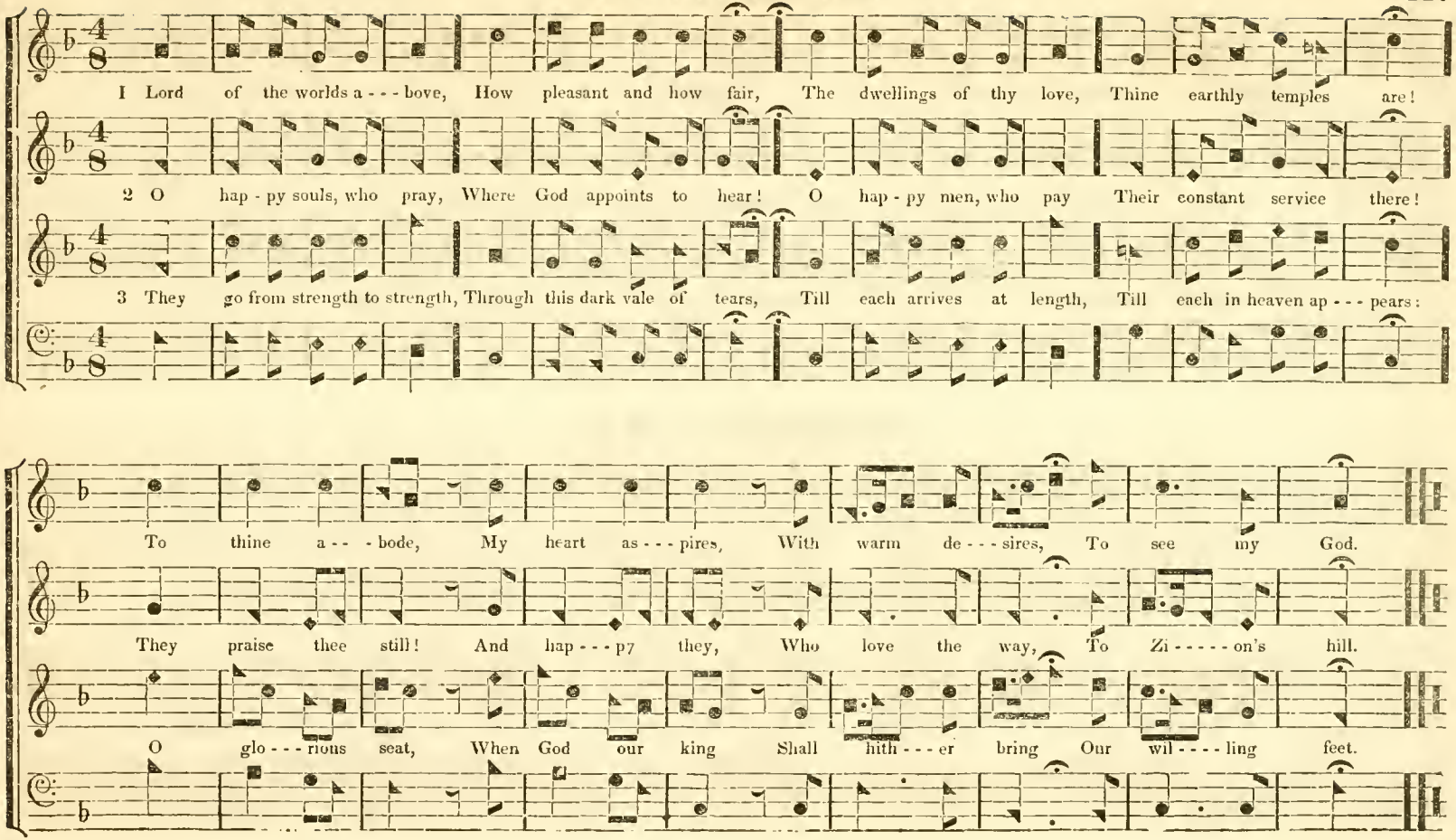

3 All hail, triumphant Lord! Heaven with hosannas rings: While earth, in humbler strains, Thy praise responsive sings, Worthy art thou, who once wast slain, Through endless years to live and reign.
4 Gird on, great God, thy sword, Ascend thy conquering car, While justice, truth, and love, Maintain the glorious war: Victorious, thou thy foes shalt tread, And sin and hell in triumph lead.

1 Welcome, delight ful morn, Thou day of sa - - - cred rest; I hail thy kind re - turn,

3 Descend, ce les - - tial dove, With all thy quick - - ning powers; Disclose a Savior's love,

Lord make these moments blest: From the low train of mor - tal toys, I soar to reach im - mor - tal joys.

And bless the sa - cred hours: Then shall my soul new life ob - tain, Nor Sabbaths be indulged in vain.


1 Lord of the worlds a - - - bove, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are!
2 O hap - py souls, who pray, Where God appoints to hear! O hap - py men, who pay Their constant service there!
3 They go from strength to strength, Through this dark vale of tears, Till each arrives at length, Till each in heaven ap - - - pears:
To thine a - - - bode, My heart as - - - pires, With warm de - - - sires, To see my God.
They praise thee still! And hap - - - py they, Who love the way, To Zi - - - - - on's hill.
O glo - - - rious seat, When God our king Shall hith - - - er bring Our wil - - - - ling feet.

ZEBULON. H. M.

1 Ye dying sons of men, Immerged in sin and woe! Now mercy calls again, Its message is to you! Ye perish - ing and guilty, come! In mercy's arms there yet is room.

2 No longer now delay, Nor vain excuses frame; Christ bids you come to day, Though poor, and blind, and lame: All things are ready, sinners, come! For every trembling soul there's room.

3 Drawn by his dying love, Ye wandering sheep, draw near! He calls you from above, The Shepherd's voice now hear; To him whoever will may come, In Jesus, arms there still is room.

HOPKINTON. H. M.

1 Ye boundless realms of Joy, Exalt your Maker's name: His praise your songs employ, Above the star - - ry frame; Your voices raise, Ye cherubim, And seraphim, To sing his praise.

2 Let all adore the Lord, And praise his holy name, By whose almighty word They all from nothing came; And all shall last From changes free; His firm decree Stands ever fast.

NORWICH. 7s.

1 Gently glides the stream of life, Oft a - long the flowery vale; Or im - petuous down the cliff, Rushing roars when storms as - sail.

2 'Tis an ev - er varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - - ter - ni - ty.

DORT. 6's & 4's.

Praise ye Jehovah's name, Praise through his courts proclaim, Rise and adore: High o'er the heav'n's above, Sound his great acts of love, While his rich grace we prove, Vast as his pow

ALDEN. 7's, 6 lines.

T. Hastings.

Fine. D. C.

Fine. D. C.

Rock of ages, cleft for me, Let me hide myself in thee; Let the water and the blood, From thy wounded side that flow'd,

Fine. D. C.

Be of sin the perfect cure; Save me Lord and make me pure.

Fine. D. C.

GRANT. 7's.

Chur h Psalmody, Hymn 214.

1 Come, said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home, Wea - ry pil - grim, hither come.

2 Hither come, for here is found Balm for every bleeding wound, Peace, which e - ver shall endure, Rest, e - ter - nal sa - cred, sure.

CALCUTTA. 7's.

1 Children of the heavenly King, As ye jour - ney, sweetly sing; Sing your Savior's wor - thy praise, Glorious in his works and ways.

4 Ye are traveling home to God, In the way the fathers trod; They are happy now, and ye Soon their hap - pi - ness shall see.

WILMOT. 7's.

1 *p.* Heavenly Father, sovereign Lord, *f.* Be thy glorious name a - dored! *p.* Lord, thy mercies ne - - ver fail; *f.* Hail, ce - les - tial goodness, hail!

2 *p.* Though unworthy, Lord, thine ear, Deign our humble songs to hear; *m.* Pu - rer praise we hope to bring, When around thy throne we sing.

3 *ff.* Then with an - gel harps a - - gain, We will wake a no - - bler strain, There, in joy - ful songs of praise, Our triumphant voices raise.

GRANBY. 7's.

1 Keep me, Sa vior, near thy side, Let thy coun - - sel be my guide; Nev - er let me

Let us then, with joy - - ful mind, Praise the Lord for he is kind; For his mer - - cies

from thee rove, Sweet - - - ly draw me, Sweet - - ly draw me, Sweet - - ly draw me, by thy love.

shall en - - - - dure, Ev - - - er faith - - - ful, Ev - - - - er faith - - - ful, Ev - - - - er faith - ful, ev - - - - er sure.

ADULLUM. 7's.

1 Come, divine and peaceful Guest, Enter each de - voted breast; Holy Ghost, our hearts inspire, Kindle there the gospel fire. Kindle there the gospel fire.

2 Bid our sin and sorrow cease; Fill us with thy heavenly peace; Joy divine we then shall prove, Light of truth, and fire of love. Light of truth, and fire of love.

PLEYEL'S HYMN. 7's.

1 Gracious Spirit, Love di - vine! Let thy light within me shine; All my guilty fears re - move, Fill me with thy heavenly love.

3 Life and peace to me im part; Seal sal - vation on my heart: Breathe thyself in - to my breast, Earnest of im - mortal rest.

1 From the cross up lift - ed high, Where the Savior deigns to die, What me - lodious sounds I hear, Bursting on my ravish - ed ear!

2 Sprinkled now with blood the throne, Why beneath thy burdens groan? On my pierced bod - - y laid, Justice owns the ran - som paid;

Love's redeeming work is done, Come and welcome, Come and welcome, Come and welcome, sinner, come.

Bow the knee, and kiss the Son Come and welcome, Come and welcome, Come and welcome, sinner, come!

3

Spread for thee, the festal board
See with richest dainties stored;
To thy Father's bosom pressed,
Yet again a child confessed,
Never from his house to roam;
Come and welcome, sinner, come

4

Soon the days of life shall end,
Lo, I come, your Savior, Friend!
Safe your spirits to convey
To the realms of endless day,
Up to my eternal home;
Come and welcome, sinner, come?

NORTHWOOD. 7's.

1 Softly now the light of day, Fades upon my sight away : Free from care, from labor free, Lord, I would commune with thee. Lord, I would commune with thee.

2d Treble. Alto.

2 Soon, for me, the light of day, Shall forever pass away : Then, from sin and sorrow free, Take me, Lord, to dwell with thee ! Take me, Lord, to dwell with thee.

PALMER. 7's. 6 lines.

1 Judge me, Lord, in righteousness ; Plead for me in my distress : Good and merci - ful thou art ; Bind this bleeding, broken heart : Cast me not despairing hence ; Be my love, my confidence.

2 Send thy light and truth, to guide, Leave me not to turn aside ; On thy ho - ly hill I'd rest, In thy courts forever blest : There to God, my hope, my joy, Praise shall all my powers employ.

SABBATH. 7's. 6 lines or double.

1 Safely through a nother week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to - day:

2 While we seek supplies of grace, Through the great Redeemer's name; Show thy re - con - ci - ling face, Take a - way our sin and shame.

3 Here we come, thy name to praise, Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear:

4 May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring relief from all complaints:

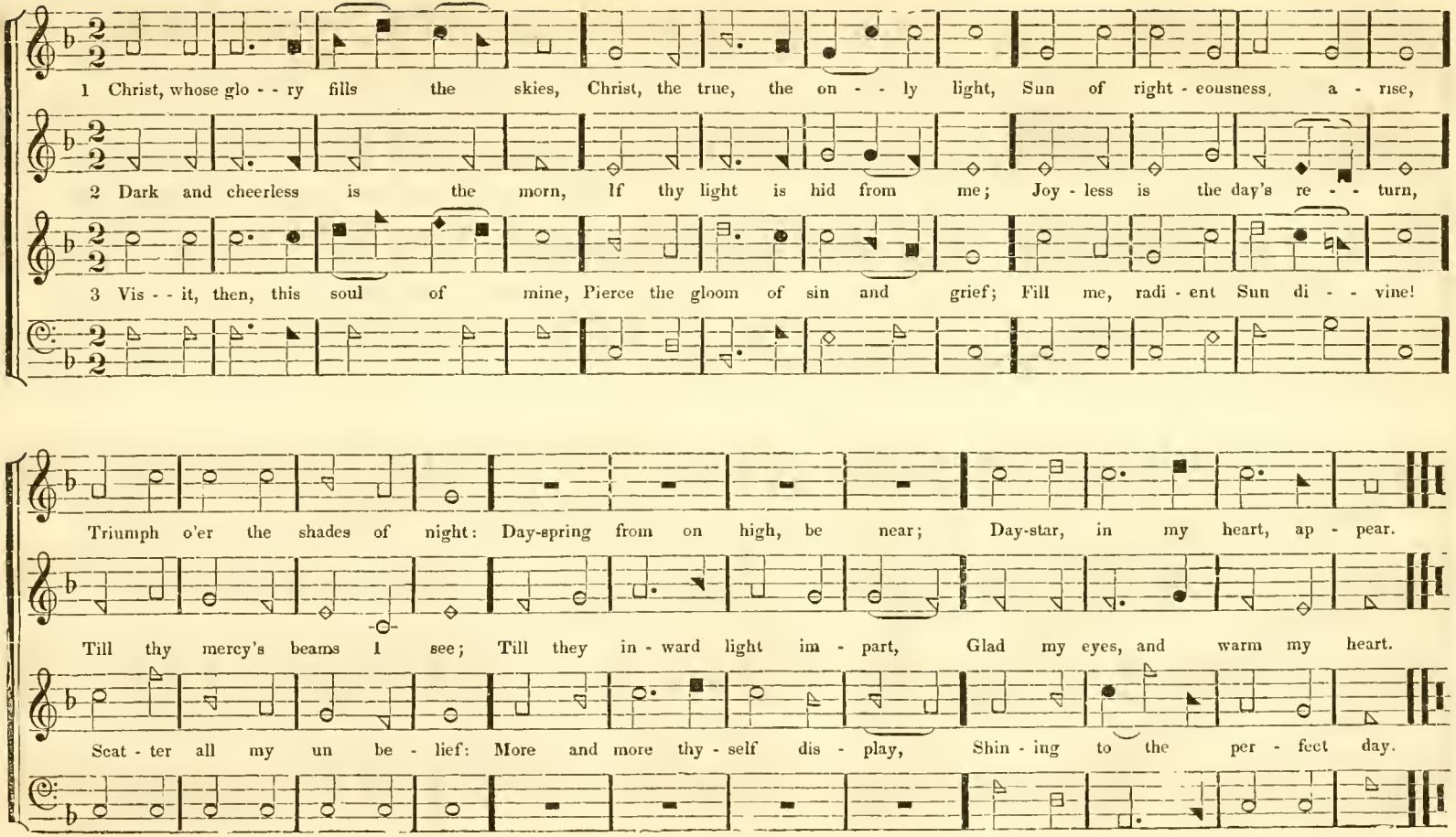
Day of all the week the best; Emblem of e - ternal rest. Day of all the week the best; Emblem of e - ternal rest.

From our worldly cares set free, May we rest this day in thee. From our worldly cares set free, May we rest this day in thee.

Soli. Tutti.

Here afford us Lord, a taste, Of our ev - er - lasting feast. Here afford us Lord, a taste, Of our ev - er - lasting feast.

Thus let all our sabbaths prove, Till we join the church a - bove. Thus let all our sabbaths prove, Till we join the church a bove


1 Christ, whose glo - - ry fills the skies, Christ, the true, the on - - ly light, Sun of right - eousness, a - rise,
2 Dark and cheerless is the morn, If thy light is hid from me; Joy - less is the day's re - - turn,
3 Vis - - it, then, this soul of mine, Pierce the gloom of sin and grief; Fill me, radi - ent Sun di - - vine!
Triumph o'er the shades of night: Day-spring from on high, be near; Day-star, in my heart, ap - pear.
Till thy mercy's beams I see; Till they in - ward light im - part, Glad my eyes, and warm my heart.
Scat - ter all my un be - lief: More and more thy - self dis - play, Shin - ing to the per - fect day.

BENEVENTO. 7's. [Double]

1 While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

2 As the winged arrow flies, Spee - di - ly the mark to find; As the lightning from the skies, Darts, and leaves no trace be - hind;

3 Thanks for mercies past receive, Pardon of our sins renew; Teach us, henceforth, how to live, With e - - ter - ni - ty in view:

Fixed in an e - ternal state, They have done with all below: We a little longer wait, But how little none can know.

Swiftly thus our fleeting days Bear us down life's rap - id stream; Upwards, Lord, our spirits raise, All be - low is but a dream.

Bless thy word to young and old, Fill us with a Savior's love; And when life's short tale is told, May we dwell with thee a - bove.

1 Hark, ten thousand harps and voices, Sound the note of praise a - bove! Jesus reigns, and heaven re - joi - ces:

4 Savior, hasten thine ap - pearing; Bring, oh bring the glorious day, When, the aw ful summons hearing,

2d ending.

Je - sus reigns the God of love: See, he sits on yonder throne; Je - sus rules the world alone.

Heaven and earth shall pass a - way: Then with golden harps, we ll sing, 'Glo - ry, glo - ry [omit. -] to our King'

1 Glorious things of thee are spoken, Zi - on, cit - y of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3 On the rock of ages founded, What can shake her sure repose? With sal - va - - tion's wall sur - rounded, She can smile at all her foes.

2 Lord, thy church is still thy dwelling, Still is pre - - cious in thy sight; Judah's temple far ex - - cel - ling, Beaming with the gospel's light

2d Treble. Alto.

4 Glorious things of thee are spok - en, Zi - - on cit - y of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

SICILIAN HYMN. 8's & 7's.

1 Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all thy love possessing, Triumph in re - deeming grace.

2 Thanks we give, and ad - o - ration, For the gospel's joyful sound; May the fruit of thy salva - tion, In our hearts and lives be found.

3 Jesus thou art all compas - sion; Pure, unbounded love thou art: Vis - it us, with thy sal - vation, En - ter ev - ery trembling heart,

WORTHING. 8's 7's, or 8's.

8, & 7. Glorious things of thee are spoken, Zion cit - y of our God; He whose word eannot be broken, Formed thee for his own abode.

8. Lauded be thy name for - ever, Thou of life the guard and giver, Thou who slumberest not, nor sleepest, Blest are they thou kindly keepest.

CESAREA. 8's & 7's.

On the tree of life e - ternal, Oh, let all our hopes be laid! This alone, for - ever vernal, Bears a leaf that shall not fade.

While our days on earth are lengthened, We will give them, Lord, to thee: Cheered by hope, we're daily strengthened, Hope of im - mor - tal - i - ty.

GREENVILLE. 8's, 7's & 4; or 9's & 7's or 8's 7's double.

D. C.

9, 7. Come unto me, all ye that la - bor; Sinners, heavy la - den come,
None are more welcome to the Sav - ior, Than the wretched and un - done.
A hearty welcome now awaits you; Come, and you shall nev - er die.
Let not the weight of sin dis - tress you, Cease to heave the plaintive sigh:

D. C.

8, 7, 4. Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!
Oh! refresh us, Oh! refresh us, Oh! re - fresh us, with thy grace.

D. C.

8 7. Far from mortal cares re - treating, Sordid hopes and vain de - sires,
Here our willing footsteps meeting, Every heart to heaven as - pires.
Mer - cy from above proclaim - ing, Peace and pardon from the skies.
From the Fount of glory beaming, Light celestial cheers our eyes,

COBURN. 8's, 7's & 4.

1 Songs anew of honor framing, Sing ye to the Lord alone; All his wondrous works proclaiming, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm have won.

2 Shout aloud, and hail the Savior: Jesus, Lord of all proclaim! As ye triumph in his favor, All ye lands declare his fame; Loud rejoicing, Loud rejoicing, Shout the honor of his name.

CARLOW. 8's, 7's, & 4.

Yes! we trust the day is breaking, Joyful times are near at hand;
God, the mighty God, is speaking, By his word in every land;
} When he chooses, Darkness flies at his command.

Oh! 'tis pleasaut, 'tis re - vi - ving To our hearts to hear, each day,
Joyful news from far ar - ri - ving, How the gospel wins its way;
} Those enlightening, Who in death [OMIT - - - -] and darkness lay.

TAMWORTH. 8's, 7's, & 4.

Lo! he comes, with clouds descend - ing, Once for favored sinners slain:

Thousand, thousand saints attend - ing, Swell the triumph of his train. Hal - le - lu - jah, Hal - le - lu - jah, Je - sus now shall ev - er reign.

FLEMING. 8's, 7's, & 4.

1 Come ye sinners, poor and wretched, Come in mercy's gracious hour? Jesus read - y stands to save you, Full of pity, love and power! He is a - ble, He is willing, doubt no more.

2 Come, ye thirsty, ye are welcome! God's free bounty glo - ri - fy; True belief, and true repentance, Every grace which brings us nigh, Without money, Come to Jesus Christ, and buy.

8, 7, 4. Angels, from the realms of glo - ry, Wing your flight o'er all the earth; Ye, who sang creation's story, Now proclaim Messiah's birth:

1 Praise the Lord, ye heavens, adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light

Come and worship, Come and worship, Worship, Christ, the new born King.

Halle - lujah, Halle - lu jah, Hal - le - lu - jah, A - - - men.

2 Praise the Lord, for he hath spoken;
Worlds his mighty word obeyed;
Laws which never can be broken,
For their guidance he hath made.
Hallelujah, Amen.

3 Praise the Lord, for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.
Hallelujah, Amen

4 Praise the God of our salvation,
Hosts on high his power proclaim;
Heaven and earth, and all creation,
Praise and magnify his name!
Hallelujah, Amen

KENDALL. 8's, 7's & 4.

1 Lord dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love pos - sessing

2 Thanks we give, and a - - dor - - ation, For thy gos - - pel's joy - - - ful sound, May the fruits of thy sal - - vation,

3 Then, whene'er the signal's given, Us from earth to call a - - way, Borne on angels' wings to heaven,

Triumph in redeeming grace: O refresh us, O re - fresh us, Travelling through this wil - - der - ness.

In our hearts and lives abound! May thy presence, May thy presence, With us ev - er - more be found!

Glad the summons to o - bey, May we ev - er, May we ev - er, Reign with Christ in end - - - less days!

1 Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand.

2 Open now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through

3 When I tread the verge of Jordan, Bid my anxious fears sub - side: Bear me through the swelling current, Land me safe on Canaan's side:

Solo. Tutti.

Bread of heaven, Bread of heaven, Feed me, till I want no more. Feed me, till I want no more.

Solo.

Strong Deliverer, Strong De - - liverer, Be thou still my strength and shield. Be thou still my strength and shield.

Solo.

Songs of praises, Songs of praises, I will ev - er give to thee. I will ev - er give to thee.

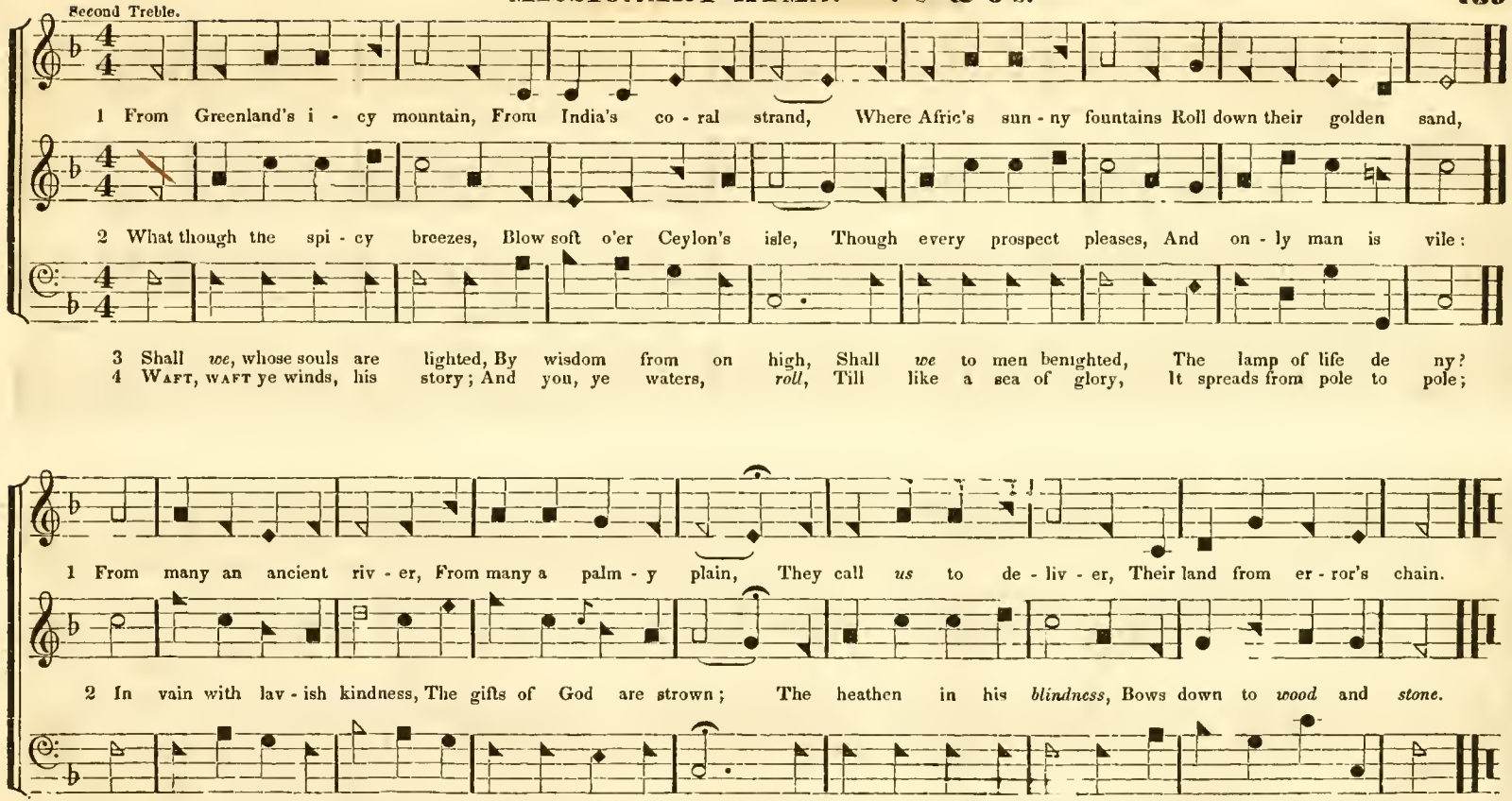
Solo. Tutti.

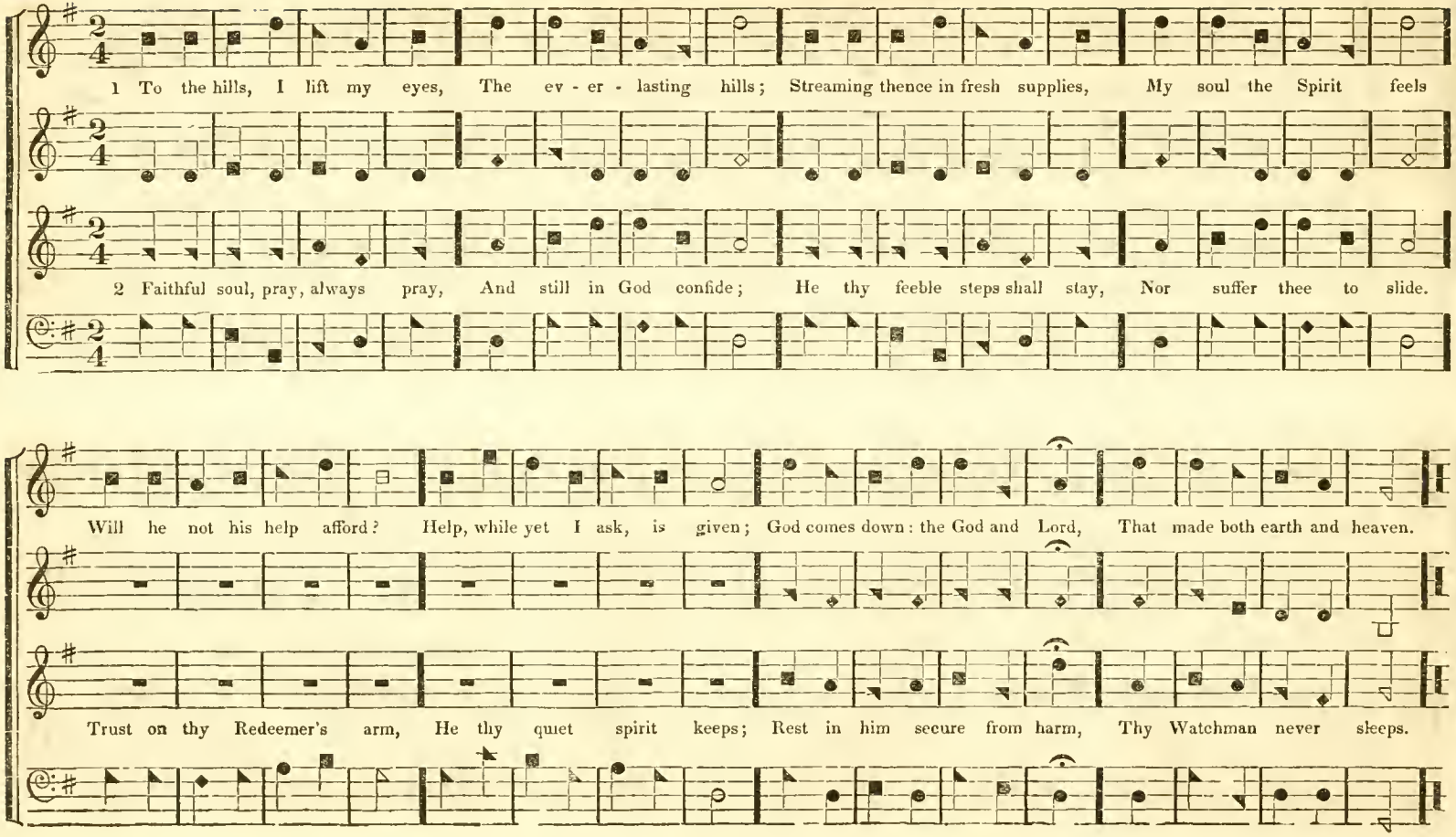
1 When shall the voice of singing, Flow joyful - ly along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended,

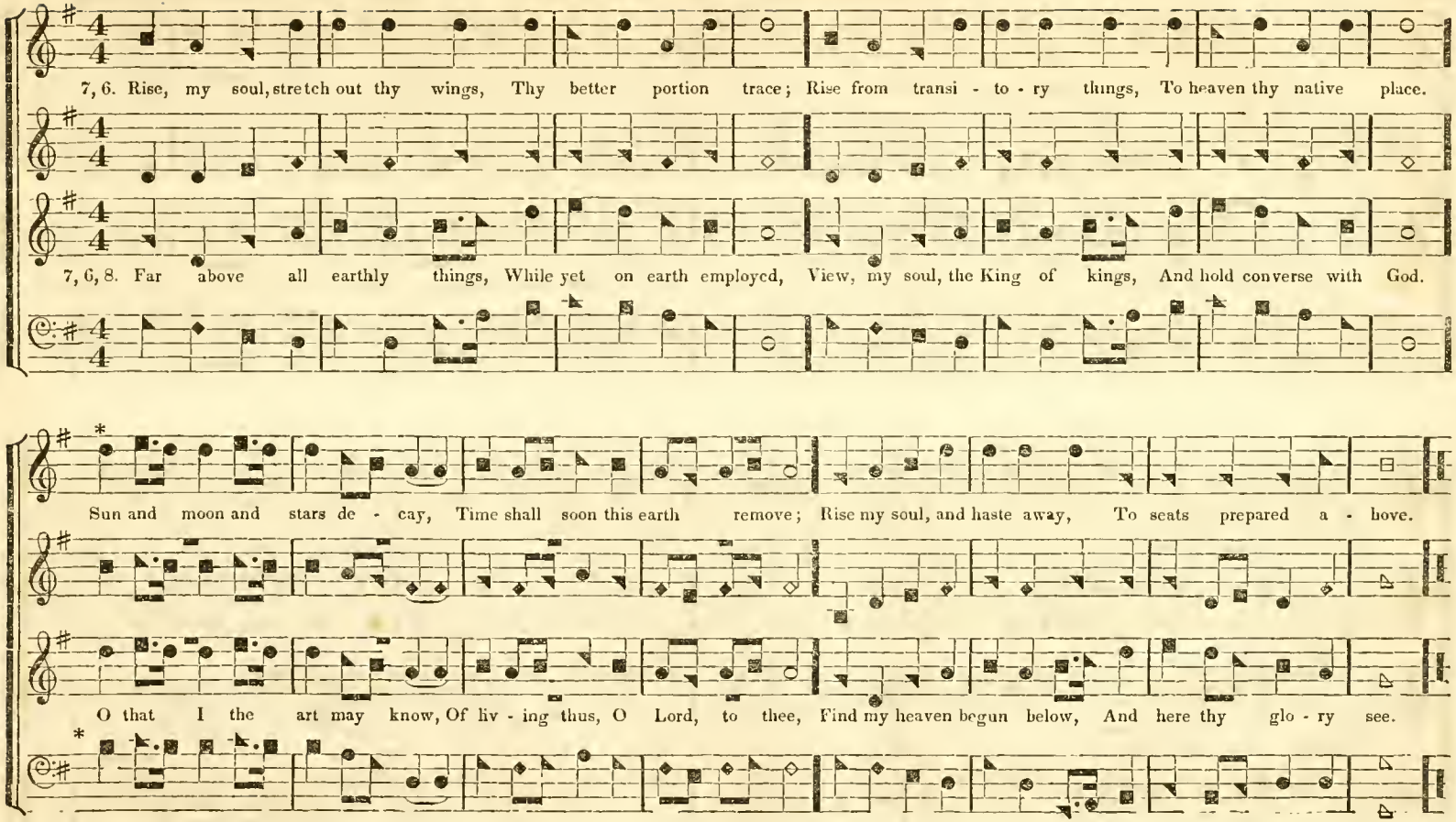
2 Then from the craggy mountains, The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling

And Him who once was slain, Again to earth descended, Again to earth descended, Again to earth descended, In righteousness to reign.

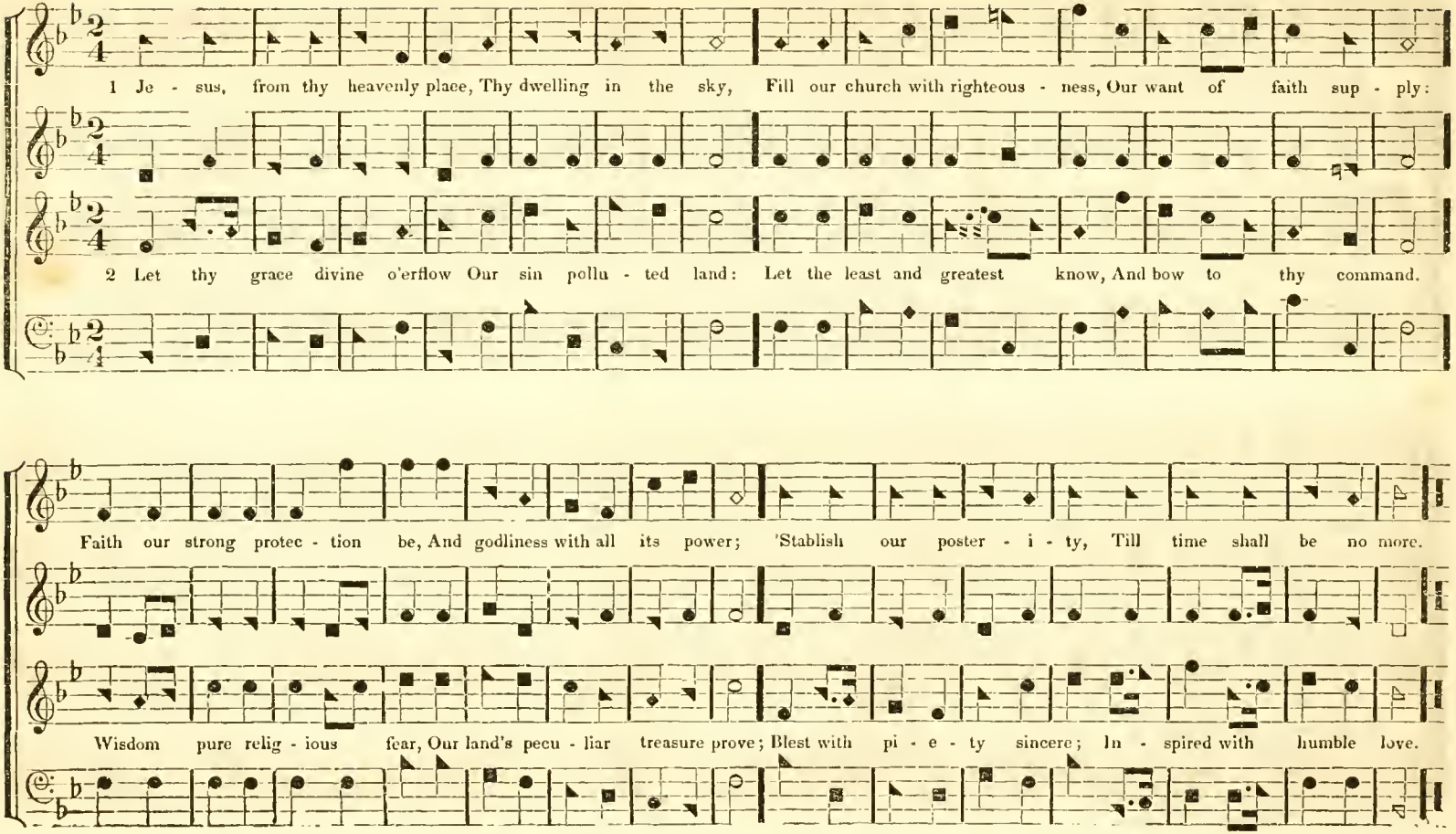
Shall send the chorus round, All halle - lujah swelling, All halle - lujah swelling, All halle - lujah swelling, In one e - ternal sound.

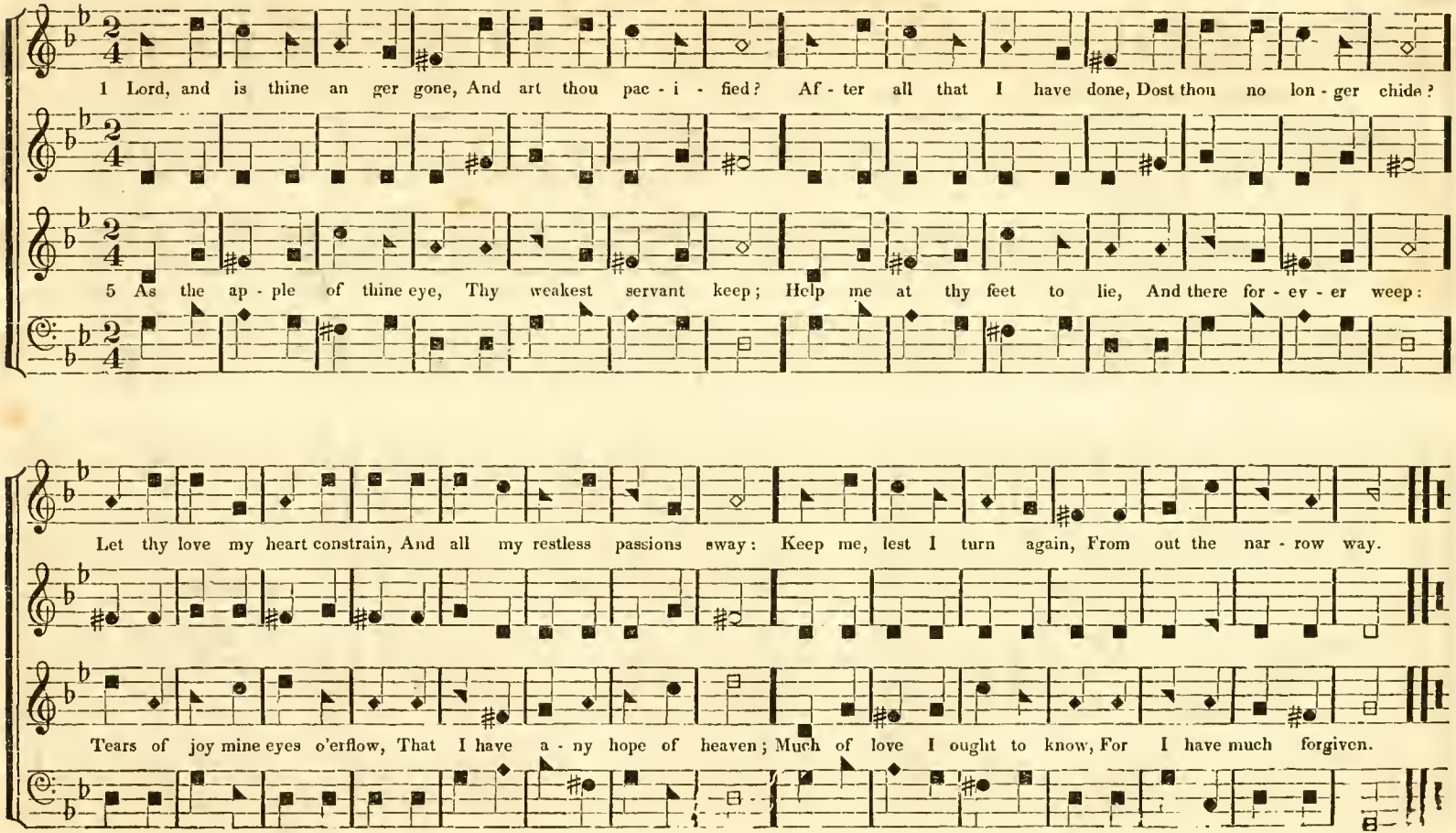

Second Treble.
1 From Greenland's i - cy mountain, From India's co - ral strand, Where Afric's sun - ny fountains Roll down their golden sand,
2 What though the spi - cy breezes, Blow soft o'er Ceylon's isle, Though every prospect pleases, And on - ly man is vile:
3 Shall *we*, whose souls are lighted, By wisdom from on high, Shall *we* to men benighted, The lamp of life de ny?
4 WAFT, WAFT ye winds, his story; And you, ye waters, *roll*, Till like a sea of glory, It spreads from pole to pole;
1 From many an ancient riv - er, From many a palm - y plain, They call *us* to de - liv - er, Their land from er - ror's chain.
2 In vain with lav - ish kindness, The gifts of God are strown; The heathen in his *blindness*, Bows down to *wood* and *stone*.
3 SAL - VATION! O SALVATION! The joyful sound pro - claim, Till earth's re - - motest nation, Has learned Messiah's name.
4 Till o'er our ransomed nature, The Lamb for sinners slain, REDEEMER, KING. CREATOR, Returns in bliss to reign.


1 To the hills, I lift my eyes, The ev - er - lasting hills; Streaming thence in fresh supplies, My soul the Spirit feels
2 Faithful soul, pray, always pray, And still in God confide; He thy feeble steps shall stay, Nor suffer thee to slide.
Will he not his help afford? Help, while yet I ask, is given; God comes down: the God and Lord, That made both earth and heaven.
Trust on thy Redeemer's arm, He thy quiet spirit keeps; Rest in him secure from harm, Thy Watchman never sleeps.



* Tenor and Base, or two Trebles.


1 Je - sus, from thy heavenly place, Thy dwelling in the sky, Fill our church with righteous - ness, Our want of faith sup - ply:
2 Let thy grace divine o'erflow Our sin pollu - ted land: Let the least and greatest know, And bow to thy command.
Faith our strong protec - tion be, And godliness with all its power; 'Stablish our poster - i - ty, Till time shall be no more.
Wisdom pure relig - ious fear, Our land's pecu - liar treasure prove; Blest with pi - e - ty sincere; In - spired with humble love.


1 Lord, and is thine an ger gone, And art thou pac - i - fied? Af - ter all that I have done, Dost thou no lon - ger chide?
5 As the ap - ple of thine eye, Thy weakest servant keep; Help me at thy feet to lie, And there for - ev - er weep:
Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the nar - row way.
Tears of joy mine eyes o'erflow, That I have a - ny hope of heaven; Much of love I ought to know, For I have much forgiven.

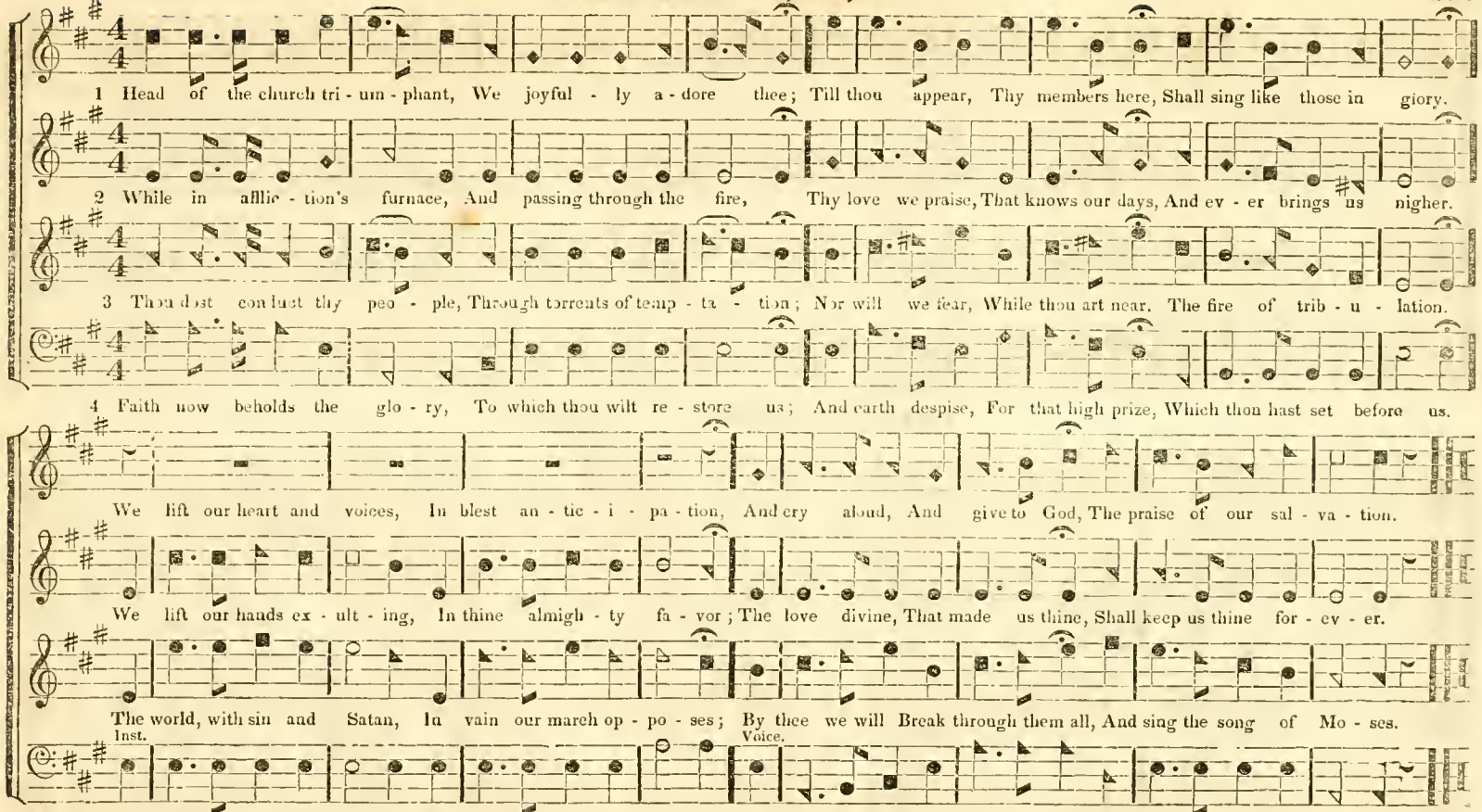
MERDIN. 7's, 6's, & 7's

1. Burst ye emerald gates, and bring, To my raptured vision, All th'ecstatic joys that spring, Round the bright Ely - sian:

4 Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the holy lays, Sing of him who saves us;

Lo! we lift our longing eyes, Break ye inter - vening skies, Sons of righteousness arise, Ope the gates of para - dise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung, Let its echoes flow along


1 Head of the church tri - um - phant, We joyful - ly a - dore thee; Till thou appear, Thy members here, Shall sing like those in glory.
2 While in afflic - tion's furnace, And passing through the fire, Thy love we praise, That knows our days, And ev - er brings us nigher.
3 Thou dost conduct thy peo - ple, Through torrents of temp - ta - tion; Nor will we fear, While thou art near. The fire of trib - u - lation.
4 Faith now beholds the glo - ry, To which thou wilt re - store us; And earth despise, For that high prize, Which thou hast set before us.
We lift our heart and voices, In blest an - tic - i - pa - tion, And cry aloud, And give to God, The praise of our sal - va - tion.
We lift our hands ex - ult - ing, In thine almigh - ty fa - vor; The love divine, That made us thine, Shall keep us thine for - ev - er.
The world, with sin and Satan, In vain our march op - po - ses; By thee we will Break through them all, And sing the song of Mo - ses.
Inst.
Voice.
And if thou count us worthy, We each, like dy - ing Stephen; Shall see thee stand, At God's right hand, To take us up to heaven.

LANE. 6's & 7's.

A - gain we lift our voice, And shout our solemn joys! Cause of highest raptures this, Raptures that shall never fail; See a soul escaped to bliss, Keep the christian Festival.

And shall we mourn to see Our fellow prisoner free, Free from doubts, and griefs, and fears, In the haven of the skies? Can we weep to see the tears Wiped forever from his eyes?

No, dear companion, no, We gladly let thee go, From a suffering church beneath, To a reigning church above; Thou through Christ hast conquered death; Thou art crowned with life and love.

EVENING HYMN. 8, 3's & 6.

Church Psalmody, Hy. 711

1 Ere I sleep, for ev - ery fa - vor, This day showed, By my God, I do bless my Sa - - vior.

2 Leave me not, but ev - er love me; Let thy peace Be my bliss, Till thou hence re - move me.

3 Thou, my rock, my guard, my tow - er, Safe - ly keep, While I sleep, Me, with all thy pow - - er.

4 And, whene'er in death I slum ber, Let me rise, With the wise, Count - ed in their num - ber.

AMERICA. 6's & 4's

Words by S. F. Smith.

1 My country! 'tis of thee, Sweet land of lib - erty, Of thee I sing; Land, where my fathers died; Land of the pilgrim's pride; From every mountain side, Let freedom ring.

2 My native country! thee, Land of the noble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that a - bove.

3 Let music swell the breeze, And ring from all the trees Sweet freedom's song. Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.

4 Our father's God! to thee, Author of liber - ty! To thee we sing; Long may our land be bright, With freedom's holy light; Protect us by thy might, Great God our King.

OLIVET. 6's & 4's.

Words by Ray Palmer.

1 My faith looks up to thee, Thou Lamb of Calva - ry; Saviour di - vine! Now hear me when I pray; Take all my guilt a - way; Oh let me from this day, Be wholly thine.

2 May thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, Oh may my love to thee, Pure, warm, and changeless be A burning fire.

3 While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ev - er stray, From thee a - side.

4 When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll, Blest Savior, then in love, Fear and distress remove; Oh! bear me safe above A ransomed soul

SYRIA. 6's, & 10's; or 6's, 8's, & 4's *

6, 10. No war nor battle's sound Was heard, the earth around, No hos - - - tile chiefs to furious combat ran;

6, 8, 4. The God of Abraham praise, Who reigns enthroned above: Ancient of ev - er - last - ing days, And God of love:

But peaceful was the night, In which the Prince of light, His reign of peace upon the earth be - gan.

Je - hovah, great I am! By earth and heaven confessed; I bow and bless the sacred name, For ever blest.

* By omitting the ties.

1 Hark, how the gospel trumpet sounds, Though all the world the ech - o bounds! And Jesus, by re - - - - - deeming blood, Is bringing sinners back to God; And guides them safely by his word, To endless day.

2 Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of vic - tory you shall bear, And in his kingdom have a share, And crowns of glory ever wear, In endless day.

3 There we shall in full chorus join, With saints and angels all combine, To sing of his re - - - - - deeming love, When rolling years shall cease to move, And this shall be our theme a - bove, In endless day.

WAYLAND. 4 8's & 4. Church Psalmody Hy. 240

1 Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are rec - on - ciled to God, By grace divine.

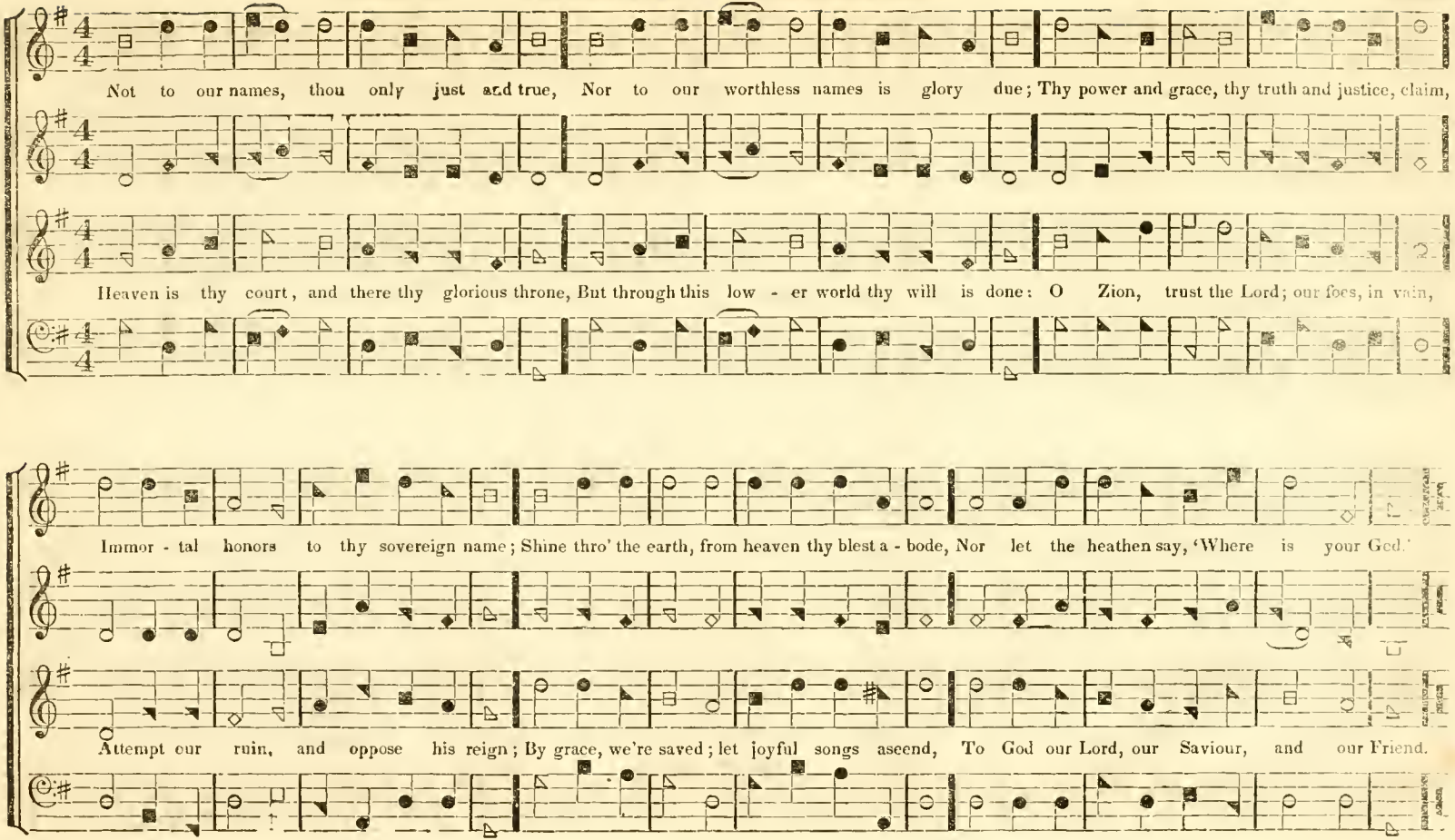
2 Come, sinners, hear the joyful news, Nor longer dare the grace refuse; Mer - cy and justice here combine, Goodness and truth har - monious join, T' invite you near.

3 Ye saints in glory, strike the lyre; Ye mortals, catch the sacred fire; Let both the Savior's love proclaim; 'For - ev - er worthy is the Lamb Of endless praise.'

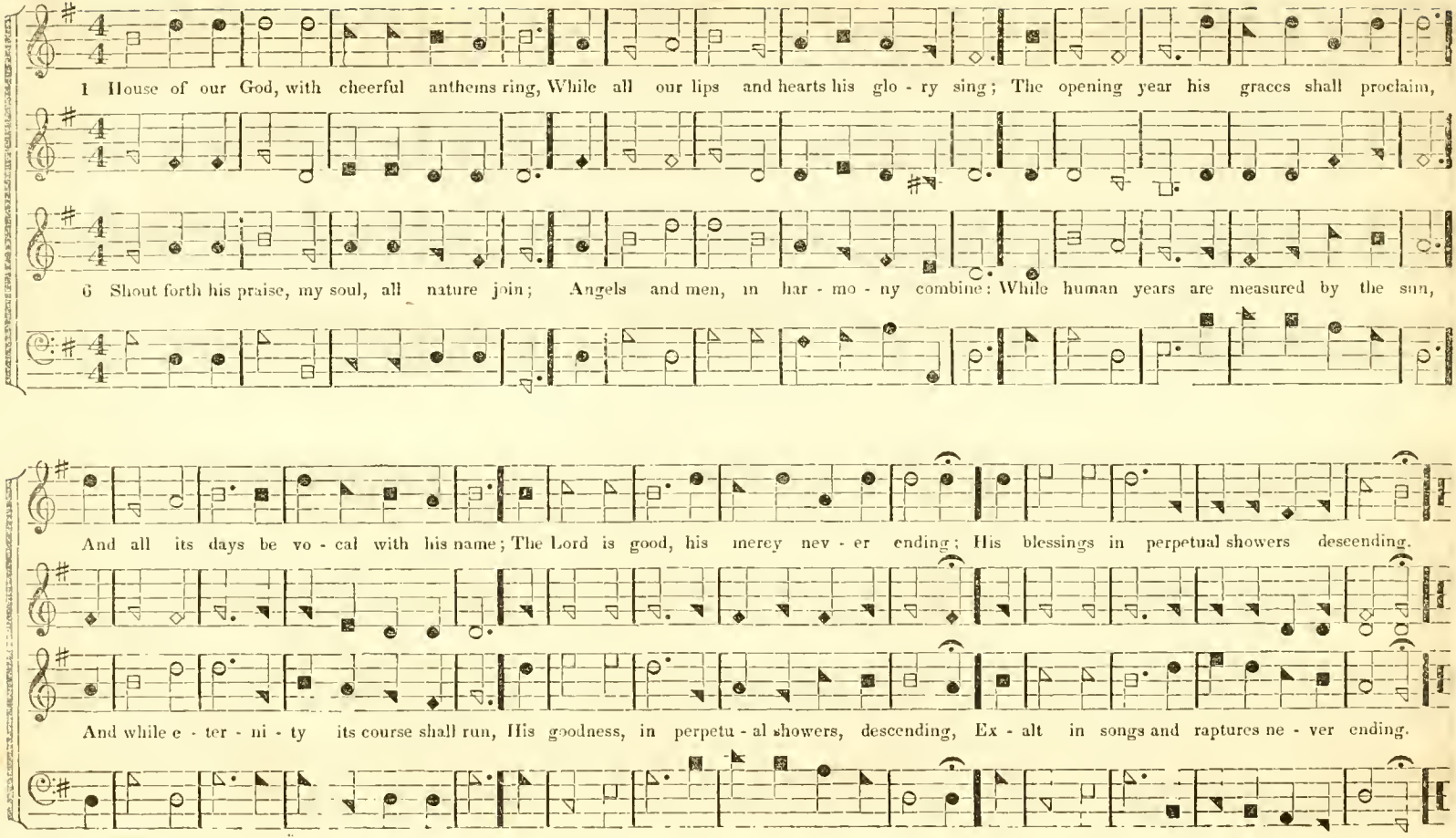
SAVANNAH. 10's. 4 lines.

From Jesse's root, behold a branch arise, Whose sacred flower with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

Imperial Salem, crowned with light, arise, Exalt thy towering head, and lift thine eyes; See heaven its dazzling portals wide display, And break upon thee, in a flood of day


Not to our names, thou only just and true, Nor to our worthless names is glory due; Thy power and grace, thy truth and justice, claim,
Heaven is thy court, and there thy glorious throne, But through this low - er world thy will is done: O Zion, trust the Lord; our foes, in vain,
Immor - tal honors to thy sovereign name; Shine thro' the earth, from heaven thy blest a - bode, Nor let the heathen say, 'Where is your God.'
Attempt our ruin, and oppose his reign; By grace, we're saved; let joyful songs ascend, To God our Lord, our Saviour, and our Friend.

CALDWELL. 10's & 11's. 6 lines.



NORTHFIELD. 8's.

1 Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their rich - es and grandeur display;

2 The woods where the nightingales sing, The vale where the streams gently move, All grateful - ly hasten to bring Their tribute of ear - li - est love.

BERKLEY. 8's or 6's.

6's. Once more be - fore we part, Bless the Re - deem - er's name; Let ev - ery tongue and heart, Praise and a - dore the same.

8's. My gracious Re - - deemer I love! His praises a - loud I'll proclaim, And join with the armies a - bove, To shout his a - dor able name.

NORTHAMPTON. 8's.

1 The winter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moarn, The lark mounts, and warbles away.

3 Awake, then, my harp and my lute! Sweet orgins your notes softly swell! No longer my lips shall be mute, The Savior's high prais - es to tell!

2 Shall ev - ery creature around, Their voi - ces in concert u - nite, And I, the most favored, be found, In praising to take less delight?

4 His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my du - ty, to sing.

1 Come, let us a - new, Our journey pursue, Roll round with the year, And nev - er stand still, till the master appear, His a - do - rable

2 Our life is a dream, Our time as a stream, Glides swiftly a - way! And the fu - gi - tive moment re - fu - ses to stay. The arrow is

3 O that each in the day Of his coming may say, 'I have fought my way through, I have finished the work thou didst give me to do.' O that each from his

will, Let us gladly fulfil, And our talents improve, By the patience of hope and the labor of love. By the patience of hope, and the la - bor of love.

Second Treble. Alto.

flown, The moment is gone; The moment is gone; The mil - len - ni - al year Rushes on to my view, And e - ter - nity's here. And eter - nity's here.

Lord, May receive the glad word, 'Well and faithfully done, Enter in - to my joy, and sit down on my throne, Enter in - to my joy, and sit down on my throne.'

1 Thee, Father, we praise, In har - mo - ni - ous lays, For all thy rich grace; O give us the knowledge of pardon and peace.

2 On thee we re - ly, All our wants to supply; O keep us each hour, From snares and temptations, by might and by power.

3 O may we improve, In knowledge and love Of Je - sus our king; Till to glo - ry we'are brought, his praises to sing.

O give us the knowledge of par - don and peace.

From snares and temp - ta - tions, by might and by power.

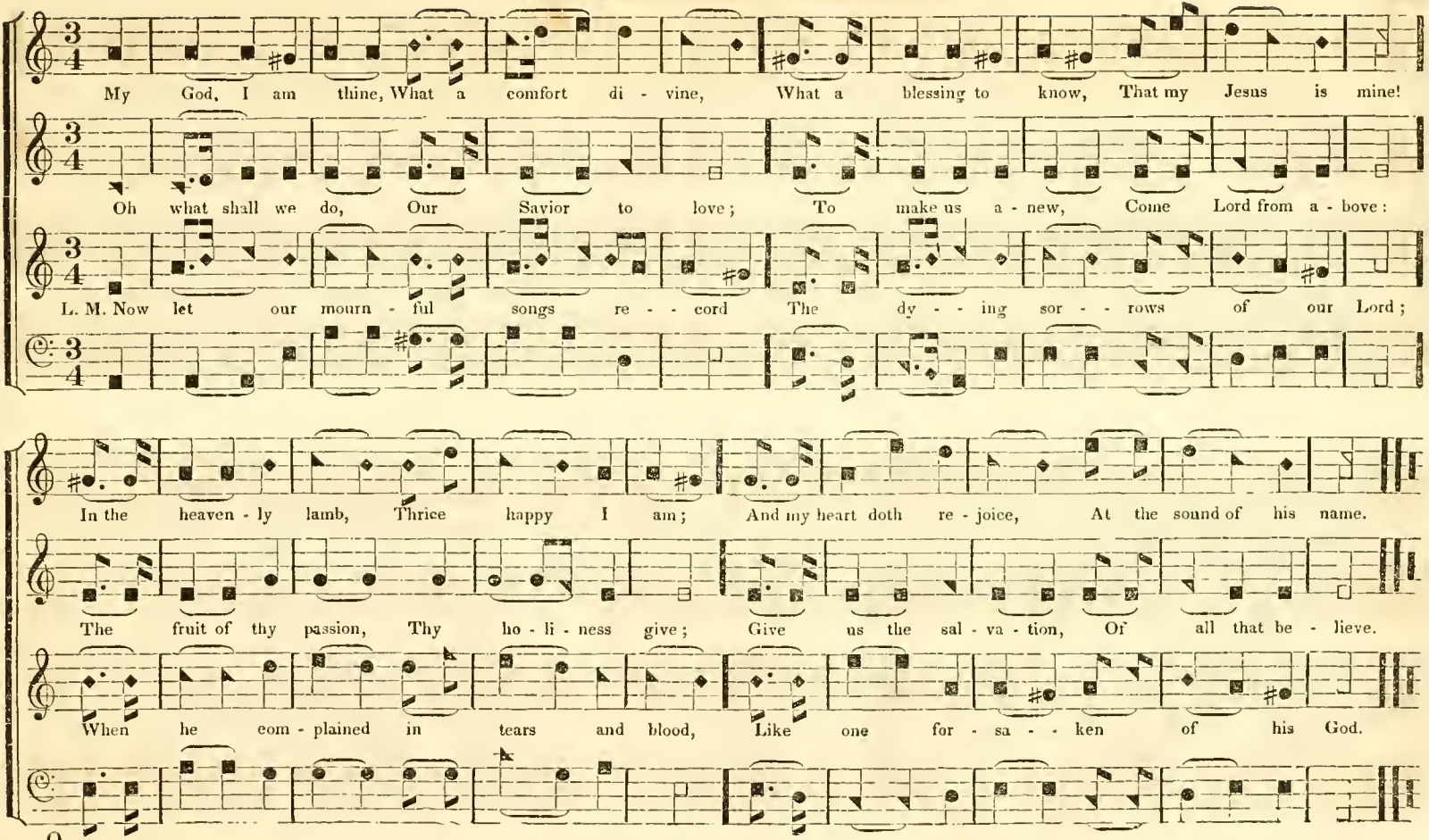
Till to glo - ry we're brought, his prais - - - es to sing.

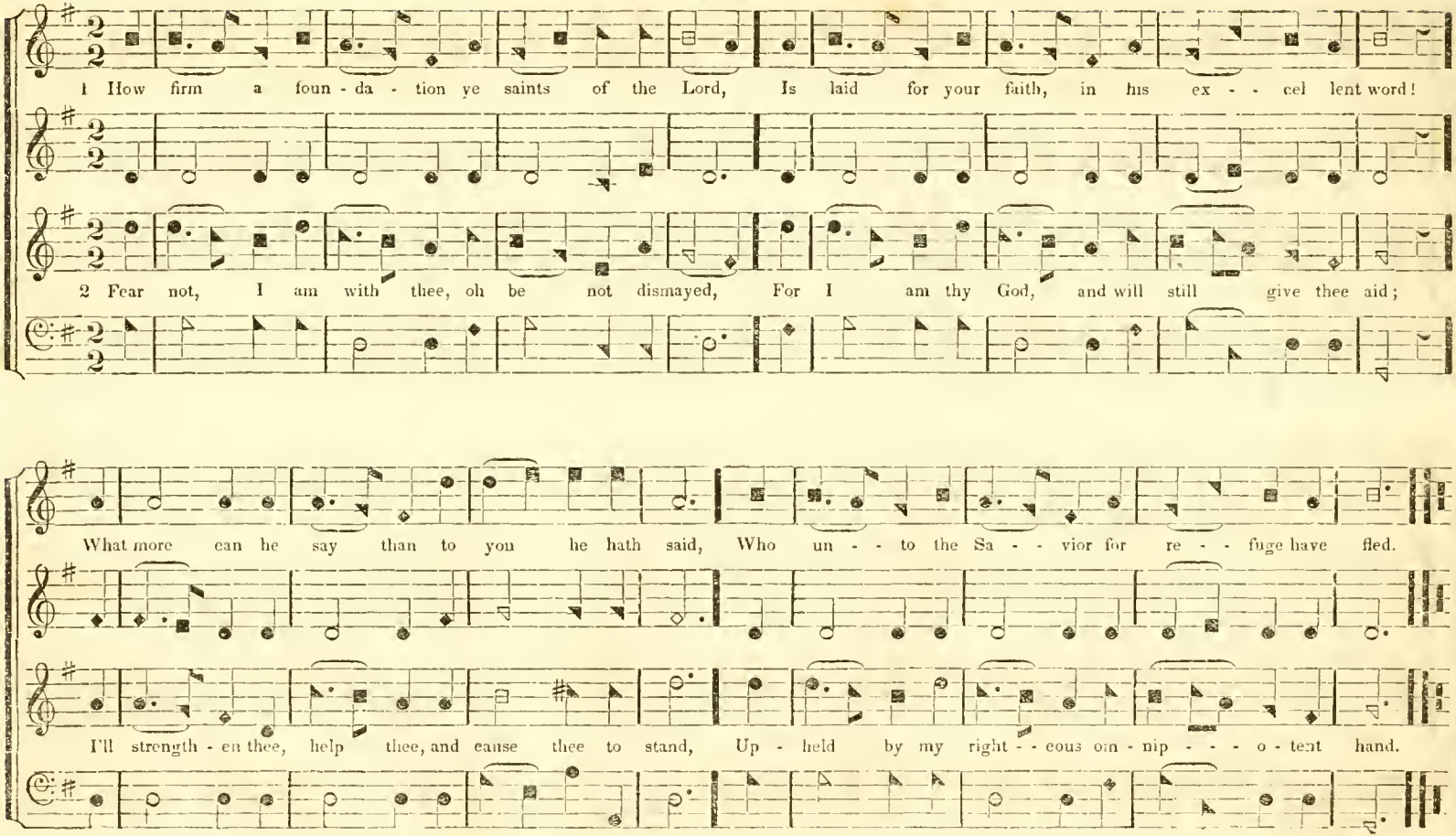
4 While below, if we stray,
From the source of true joy,
Let thy merciful hand
Return, and incline us to obey thy command.

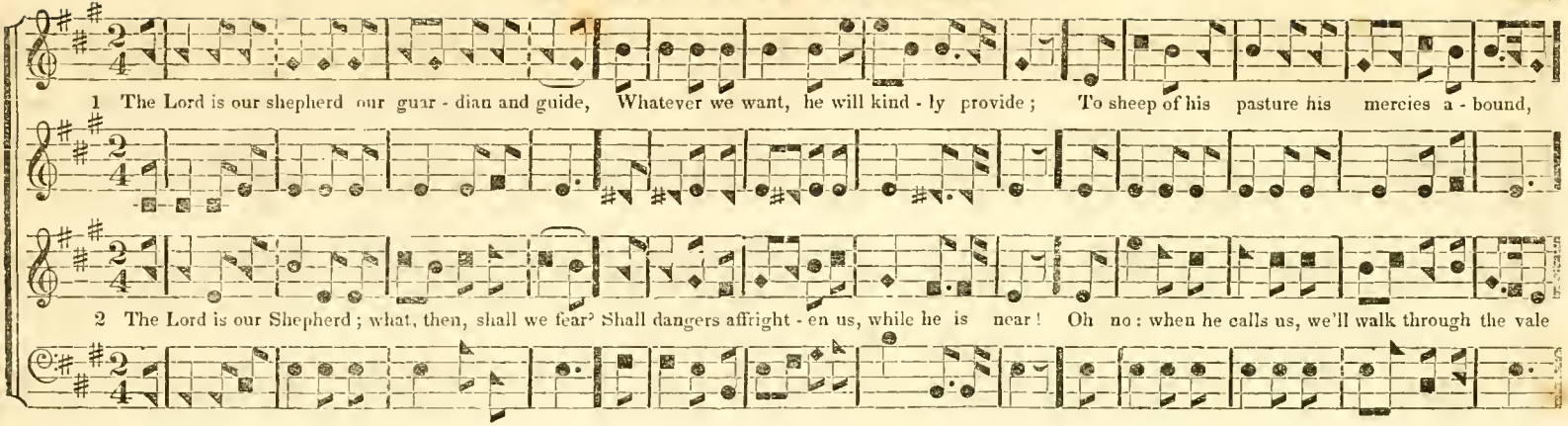
5 Our friends, may they share
Thy blessings while here,
And crown them above,
Where joys will increase, from the fountain of love.

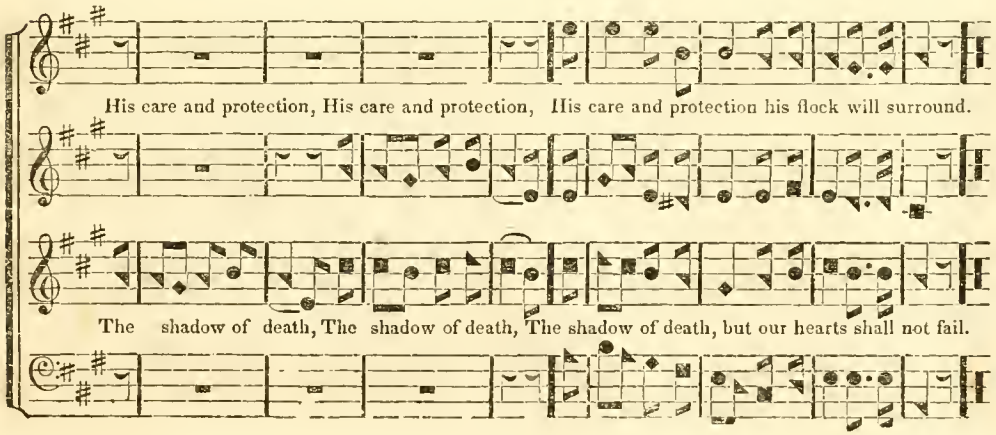
6 May we shortly there meet,
Around thy blessed seat;
Thy love to adore,
Where pleasure and praise will abound evermore

* The ties in this and similar tunes, show that the tied notes are to be sung sometimes to one syllable and at others to two


My God, I am thine, What a comfort di - vine, What a blessing to know, That my Jesus is mine!
Oh what shall we do, Our Savior to love; To make us a - new, Come Lord from a - bove:
L. M. Now let our mourn - ful songs re - - cord The dy - - ing sor - - rows of our Lord;
In the heaven - ly lamb, Thrice happy I am; And my heart doth re - joice, At the sound of his name.
The fruit of thy passion, Thy ho - li - ness give; Give us the sal - va - tion, Of all that be - lieve.
When he com - plained in tears and blood, Like one for - sa - - ken of his God.
O


1 How firm a foun - da - tion ye saints of the Lord, Is laid for your faith, in his ex - - cel lent word!
2 Fear not, I am with thee, oh be not dismayed, For I am thy God, and will still give thee aid;
What more can he say than to you he hath said, Who un - - to the Sa - - vior for re - - fuge have fled.
I'll strength - en thee, help thee, and cause thee to stand, Up - held by my right - - eous om - nip - - - o - tent hand.





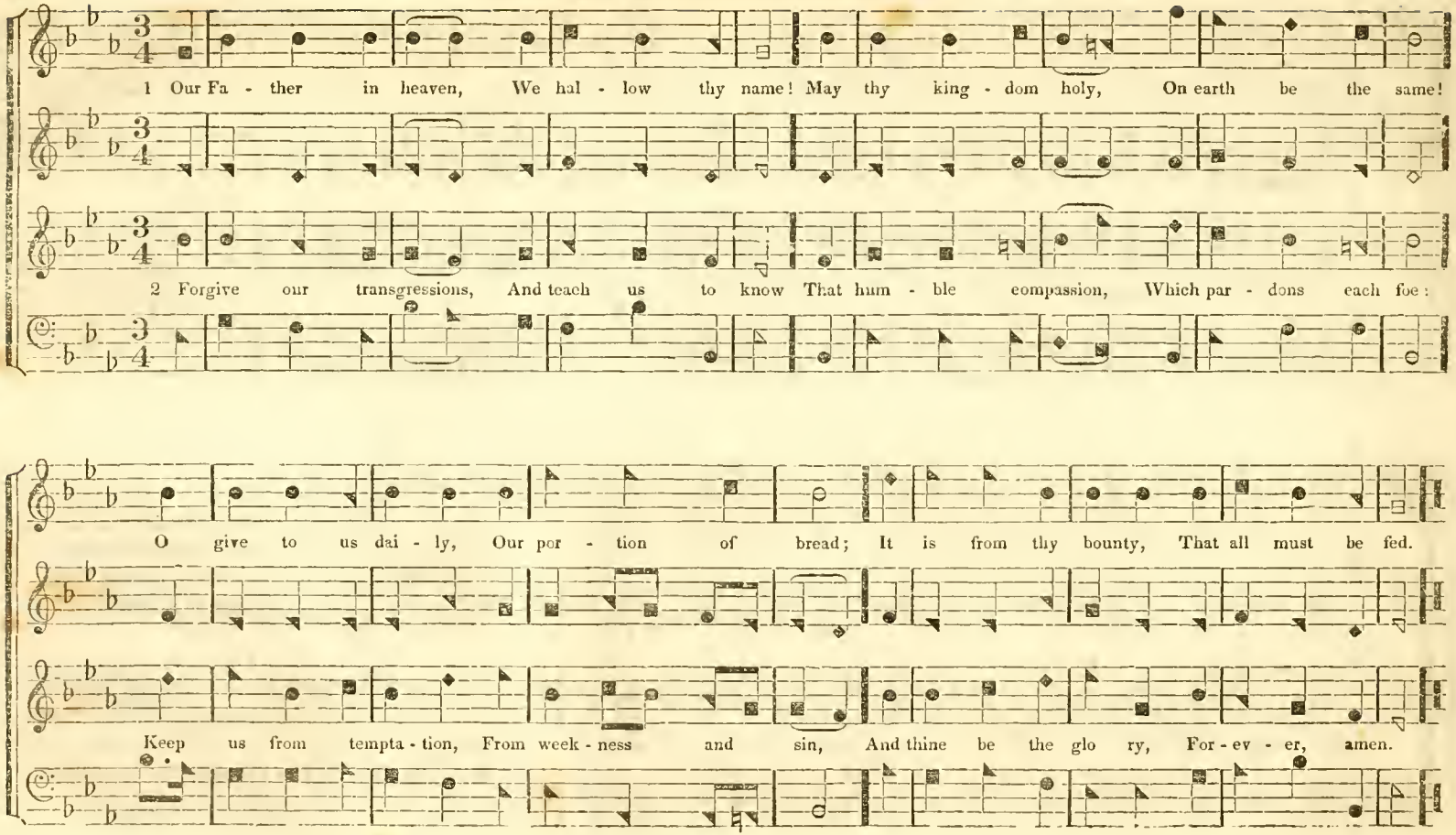
3

Afraid to pursue by ourselves the dark way,
Thy rod and thy staff be our comfort and stay:
We know by thy guidance, when once it is past,
To life and to glory, it brings us at last.

4

The Lord is become our salvation and song,
His blessings have followed us, all our life long,
His name will we praise, while he lends to us breath,
Be joyful through life, and resigned in our death.

TAPPAN. 11's, or 5's & 6's.



OSBORNE. 10's & 11's; or 5's & 6's.

1 O praise ye the Lord! prepare your glad voice, His praise in the great assem - bly to sing; In their great Creator, let all men rejoice, And heirs of salvation be glad in their king.

3 With glory adorned, his people shall sing, To God, who de - fence and plenty supplies: Their loud acclamation to him, their great King, Thro' earth shall be sounded, and reach to the skies

LYONS. 10's & 11's.

1 O praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - nited, the anthem prolong, And show forth his praises in music divine.

2 Let praise to the Lord, who made us, ascend; Let each grateful heart be glad in its King; The God whom we worship, our songs will attend, And view, with complacence, the offering we bring.

1 Come a - way to the skies, My be - lov - ed, a - rise, And re - joice in the day thou wast born. On this fes - ti - val day,

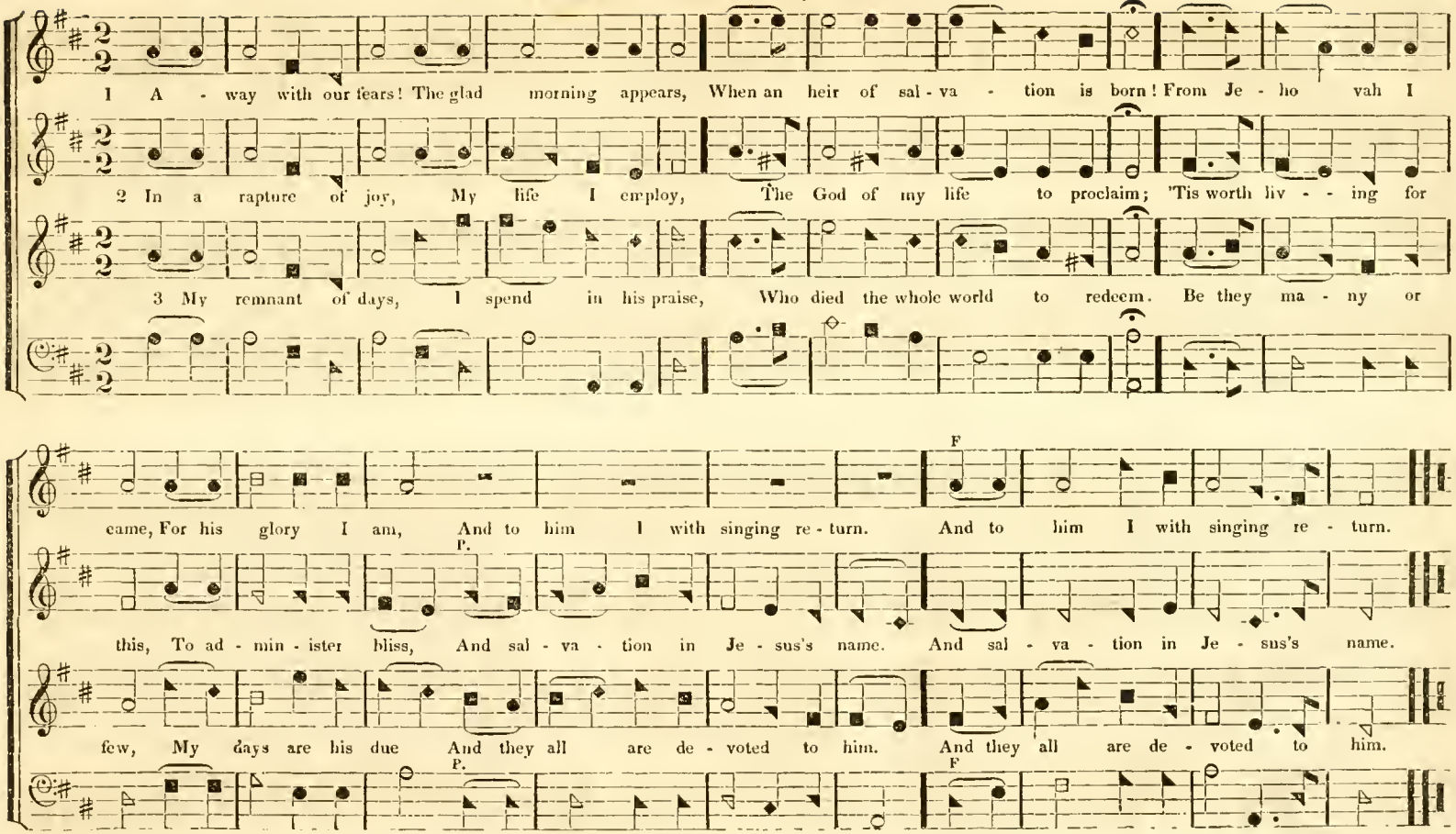
3 With singing we praise The o - - ri - gi - nal grace, By our heav - en - ly Father bestowed, Our being re - ceive

7 Halle - lu - jah we sing, Unto Je - sus our King, In the praise of his wonder - ful love: To the Lamb that was slain,

Come ex - ult - ing a - way, And with singing to Zi - on re - turn. And with sing - ing to Zi on re - turn.

From his bonn - ty and live, To the hon - or and glo - ry of God. To the hon - or and glo - ry of God,

Halle - lu - jah a - gain, Till with an - gels we praise him a - bove. Till with an - gels we praise him a - bove.


1 A - way with our fears! The glad morning appears, When an heir of sal - va - tion is born! From Je - ho vah I
2 In a rapture of joy, My life I employ, The God of my life to proclaim; 'Tis worth liv - - ing for
3 My remnant of days, I spend in his praise, Who died the whole world to redeem. Be they ma - ny or
F
came, For his glory I am, And to him I with singing re - turn. And to him I with singing re - turn.
P.
this, To ad - min - ister bliss, And sal - va - tion in Je - sus's name. And sal - va - tion in Je - sus's name.
few, My days are his due And they all are de - voted to him. And they all are de - voted to him.
P.
F

1 Hail! thou blest morn, when the great Me - di - a - tor, Down from the re - - gions of glo - ry descends! Shepherds, go worship the

2 Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thy aid, Star of the east, the ho-

Conclude, with, 'Brightest and best,' &c.

babe in the manger; Lo! for his guard the bright an - gels at - tend.

ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.

3 Cold on his cradle the dew drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker and Monarch, and Savior of all.

4 Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

5 Vainly we offer each ample oblation;
Vainly with gifts would his favors secure!
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

Bishop Heber

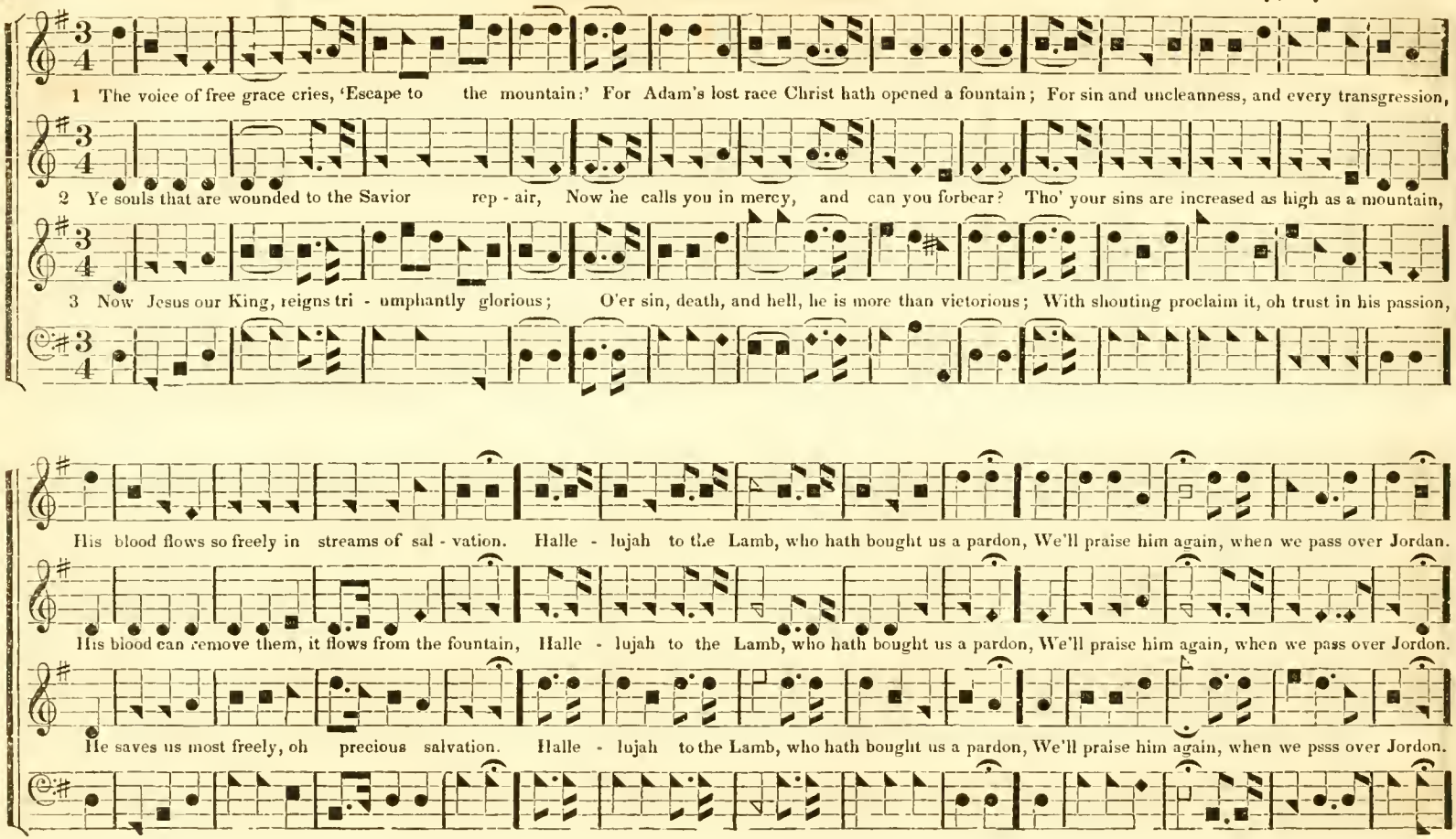
1 Sing hal - le - lu - jah! praise the Lord! Sing with a cheerful voice; Ex - alt our God with one accord, And in his name rejoice; *

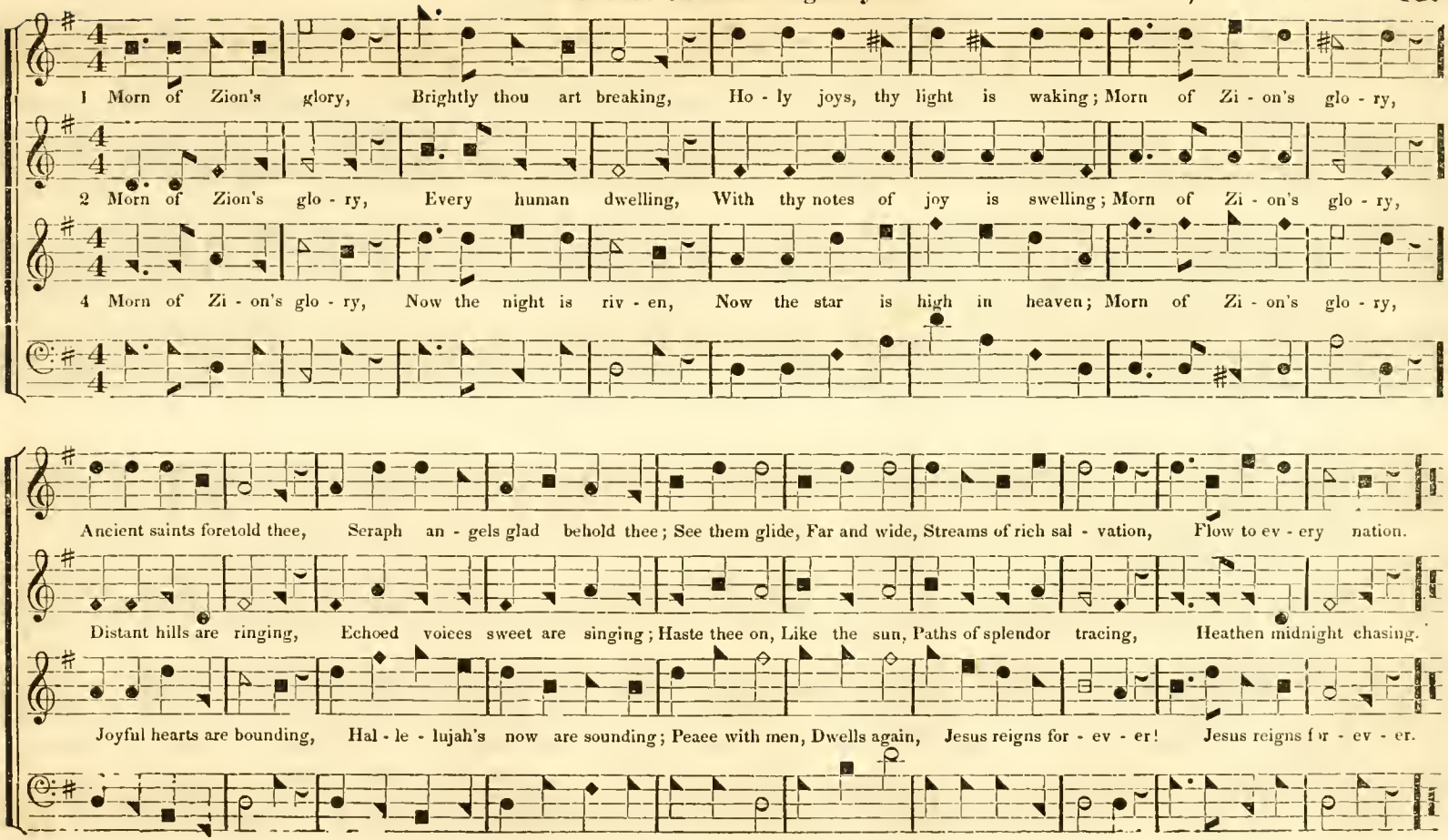
2 There we to all e - ter - ni - ty Shall join th' angelic lays, And sing in perfect harmo - ny To God our Savior's praise; *

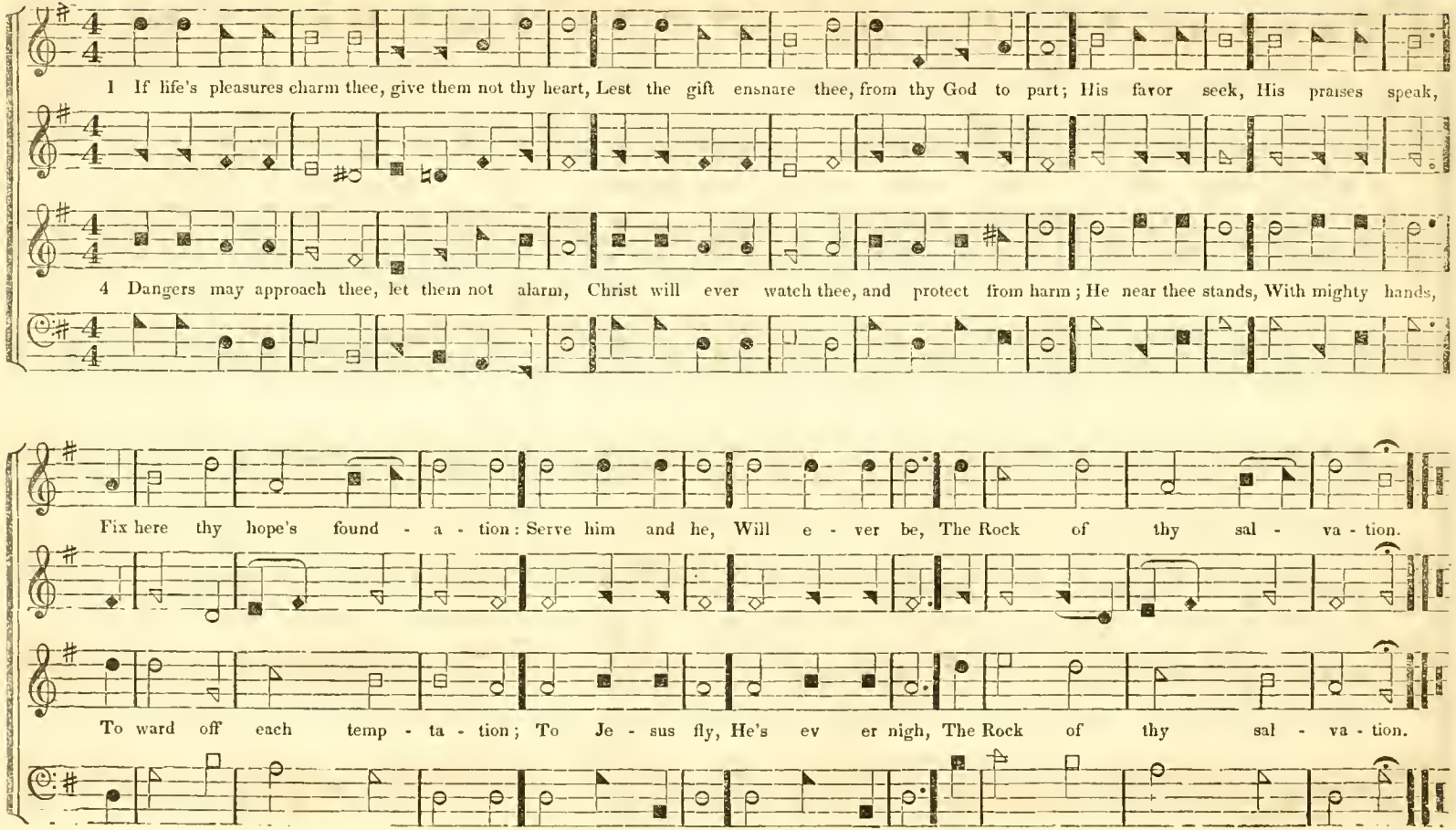
* This tune may be sung as Common Metre by ending here. *

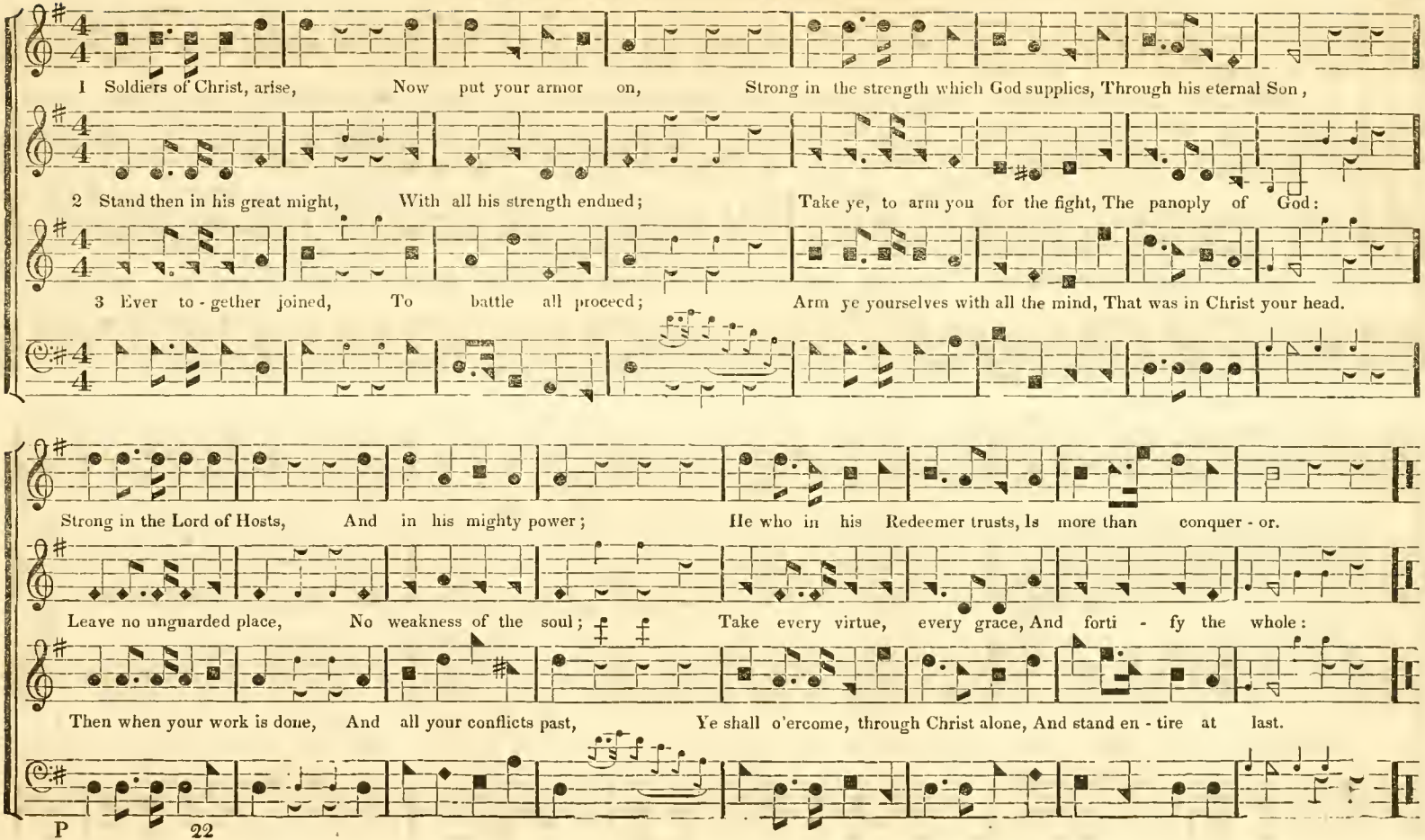
Never cease to sing, thou ransom - ed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall u - nite.

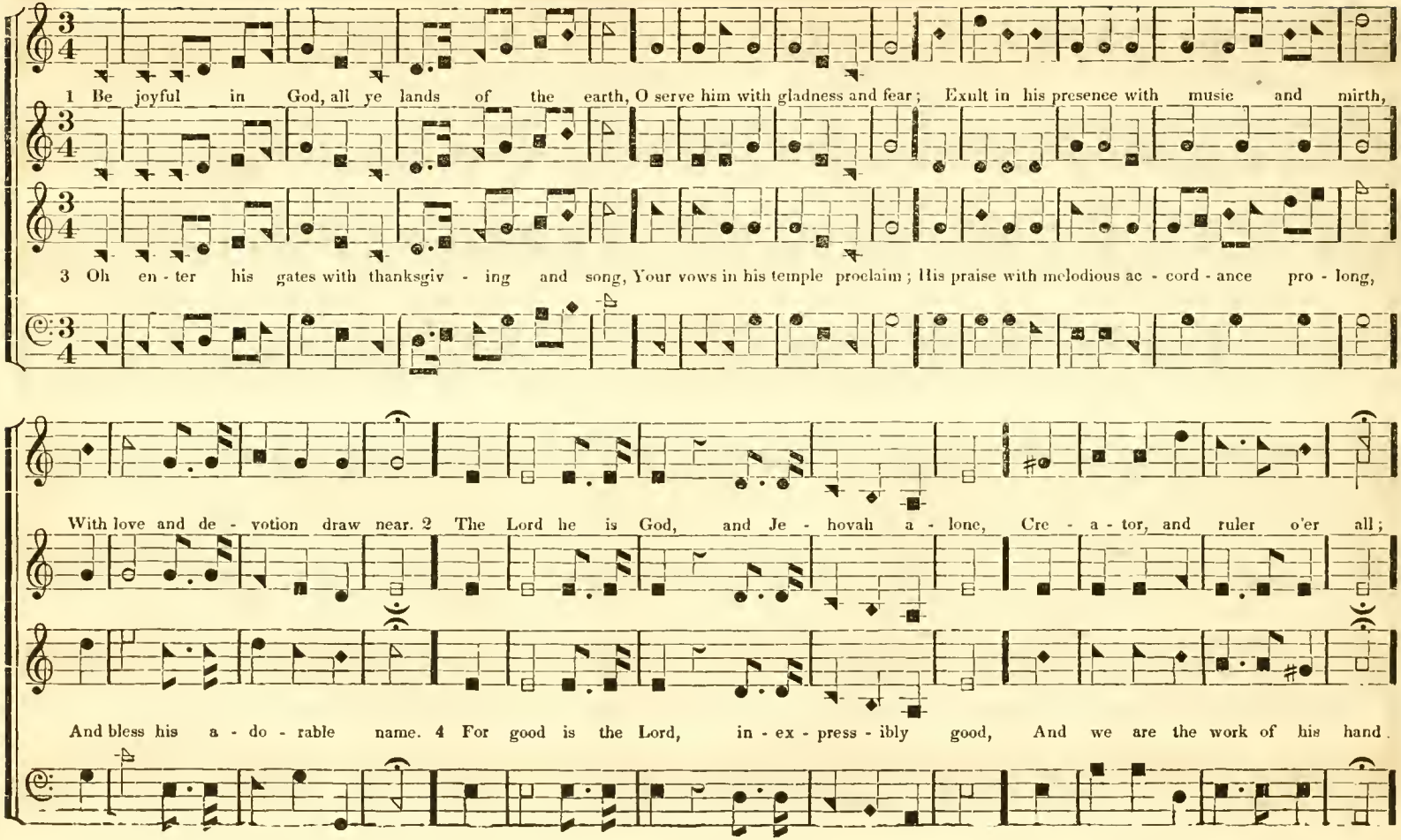
He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain. Praise ye the Lord! Amen.


1 The voice of free grace cries, 'Escape to the mountain:' For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and every transgression,
2 Ye souls that are wounded to the Savior rep - air, Now he calls you in mercy, and can you forbear? Tho' your sins are increased as high as a mountain,
3 Now Jesus our King, reigns tri - umphantly glorious; O'er sin, death, and hell, he is more than victorious; With shouting proclaim it, oh trust in his passion,
His blood flows so freely in streams of sal - vation. Halle - lujah to the Lamb, who hath bought us a pardon, We'll praise him again, when we pass over Jordan.
His blood can remove them, it flows from the fountain, Halle - lujah to the Lamb, who hath bought us a pardon, We'll praise him again, when we pass over Jordon.
He saves us most freely, oh precious salvation. Halle - lujah to the Lamb, who hath bought us a pardon, We'll praise him again, when we psss over Jordon.


1 Morn of Zion's glory, Brightly thou art breaking, Ho - ly joys, thy light is waking; Morn of Zi - on's glo - ry,
2 Morn of Zion's glo - ry, Every human dwelling, With thy notes of joy is swelling; Morn of Zi - on's glo - ry,
4 Morn of Zi - on's glo - ry, Now the night is riv - en, Now the star is high in heaven; Morn of Zi - on's glo - ry,
Ancient saints foretold thee, Seraph an - gels glad behold thee; See them glide, Far and wide, Streams of rich sal - vation, Flow to ev - ery nation.
Distant hills are ringing, Echoed voices sweet are singing; Haste thee on, Like the sun, Paths of splendor tracing, Heathen midnight chasing.
Joyful hearts are bounding, Hal - le - lujah's now are sounding; Peace with men, Dwells again, Jesus reigns for - ev - er! Jesus reigns for - ev - er.


1 If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His favor seek, His praises speak,
4 Dangers may approach thee, let them not alarm, Christ will ever watch thee, and protect from harm; He near thee stands, With mighty hands,
Fix here thy hope's found - a - tion: Serve him and he, Will e - ver be, The Rock of thy sal - va - tion.
To ward off each temp - ta - tion; To Je - sus fly, He's ev er nigh, The Rock of thy sal - va - tion.


1 Soldiers of Christ, arise, Now put your armor on, Strong in the strength which God supplies, Through his eternal Son,
2 Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The panoply of God:
3 Ever to - gether joined, To battle all proceed; Arm ye yourselves with all the mind, That was in Christ your head.
Strong in the Lord of Hosts, And in his mighty power; He who in his Redeemer trusts, Is more than conquer - or.
Leave no unguarded place, No weakness of the soul; Take every virtue, every grace, And forti - fy the whole:
Then when your work is done, And all your conflicts past, Ye shall o'ercome, through Christ alone, And stand en - tire at last.


1 Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth,
3 Oh en - ter his gates with thanksgiv - ing and song, Your vows in his temple proclaim; His praise with melodious ac - cord - ance pro - long,
With love and de - votion draw near. 2 The Lord he is God, and Je - hovah a - lone, Cre - a - tor, and ruler o'er all;
And bless his a - do - rable name. 4 For good is the Lord, in - ex - press - ibly good, And we are the work of his hand.

And we are his people, his sceptre we own: His sheep, and we follow his call. We follow his call. We follow his call.

His mer - cy and truth from e - ter - ni - ty stood, And shall to e - ter - ni - ty stand. To e - ter - ni - ty stand. To e - ter - ni - ty stand.

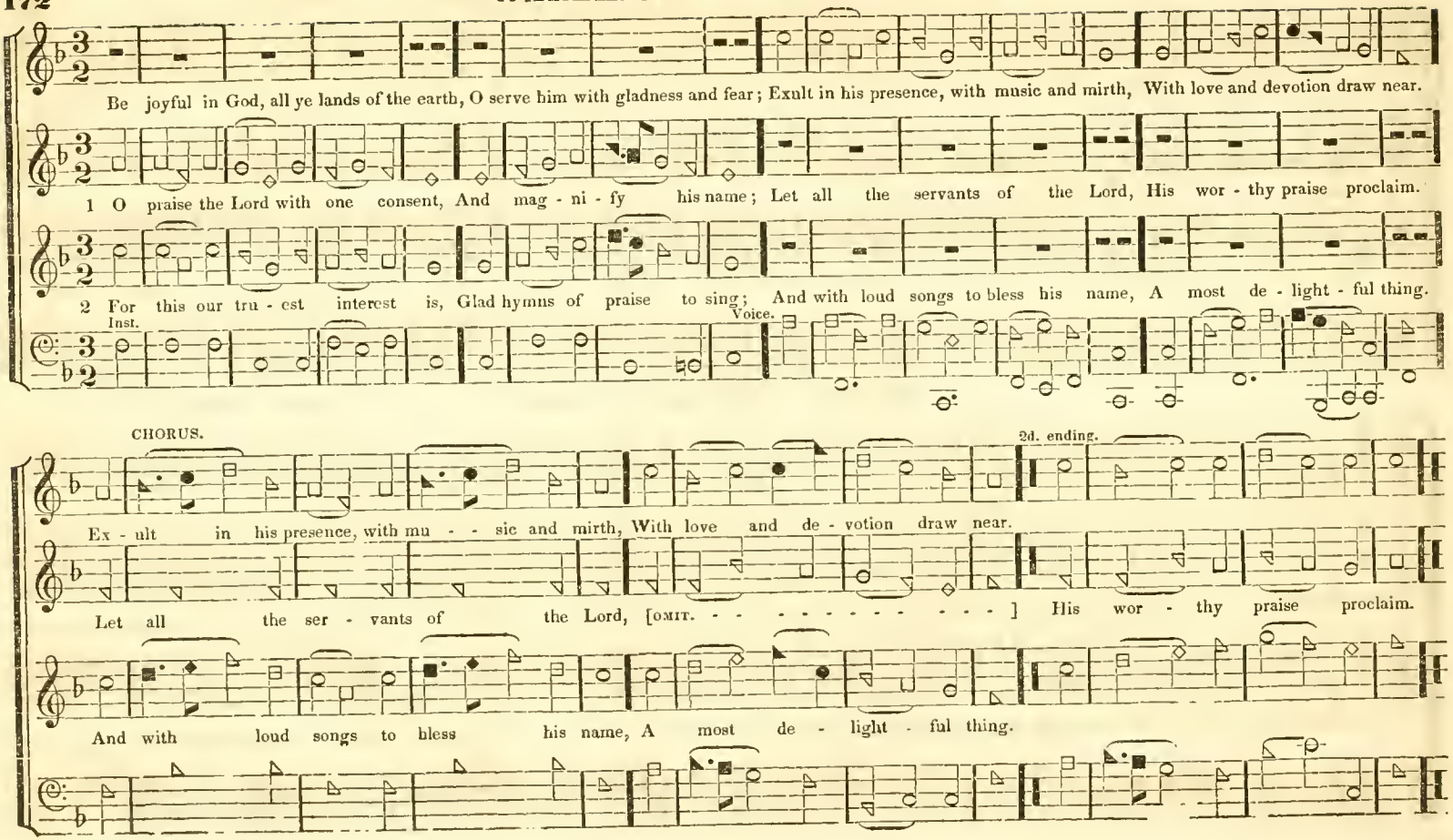
HYMN. 'The Lord is great.' Church Psalmody, Hy. 731.

1 The Lord is great! ye hosts of heaven, adore him, And ye who tread this earthly ball: In holy songs rejoice aloud before him, And shout his praise, who made you all.

2 The Lord is great, his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forevermore.

3 The Lord is great, his mercy how abounding! Ye angels, strike your golden chords! O praise our God! with voice and harp resounding, The King of kings, and Lord of lords.

WAREHAM. C. M. or 11's & 9's.



1 I would not live alway; I ask not to stay, Where storm af - ter storm ri - ses, o'er the dark way: The few lu rid

2 I would not live alway, no welcome the tomb, Since Je - sus has lain there, t dread not its gloom; There, sweet be my

mornings, that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.

rest, till he bid me a - rise, To hail him in tri - umph de scend - ing the skies.

P 2

3

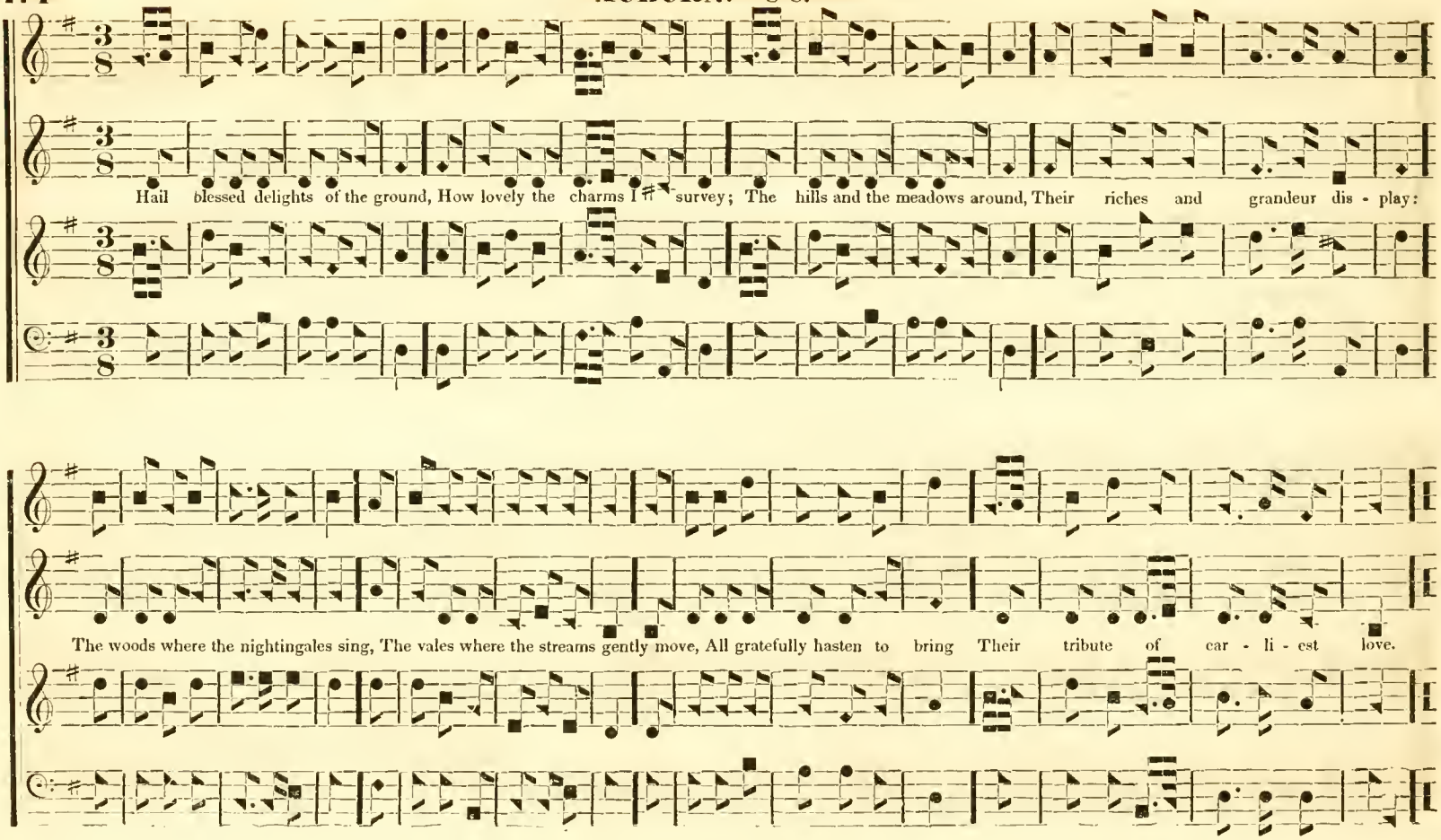
Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,
Where rivers of pleasure flow o'er the bright plains,
And the noon tide of glory eternally reigns:

4

Where the saints of all ages, in harmony, meet,
Their Savior and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul

Episcopal Coll.

AUBURN. 8's.


Hail blessed delights of the ground, How lovely the charms I survey; The hills and the meadows around, Their riches and grandeur dis - play:
The woods where the nightingales sing, The vales where the streams gently move, All gratefully hasten to bring Their tribute of car - li - est love.

MERIDEN. C. M.

When I can read my ti - tle clear, To mansions in the skies, I bid farewell to every fear, And wipe my weeping eyes. And wipe my weeping eyes.

When I can read my ti - tle clear, To mansions in the skies, I bid farewell to every fear, And wipe my weeping eyes, And wipe my weeping eyes. And wipe my weeping eyes.

GETHSEMANE. 8's & 6. Words from Manual of Christian Psalmody.

1 Beyond where Cedron's waters flow, Behold the suffering Savior go, To sad Gethsema - ne; His countenance is all divine, Yet grief appears in every line.

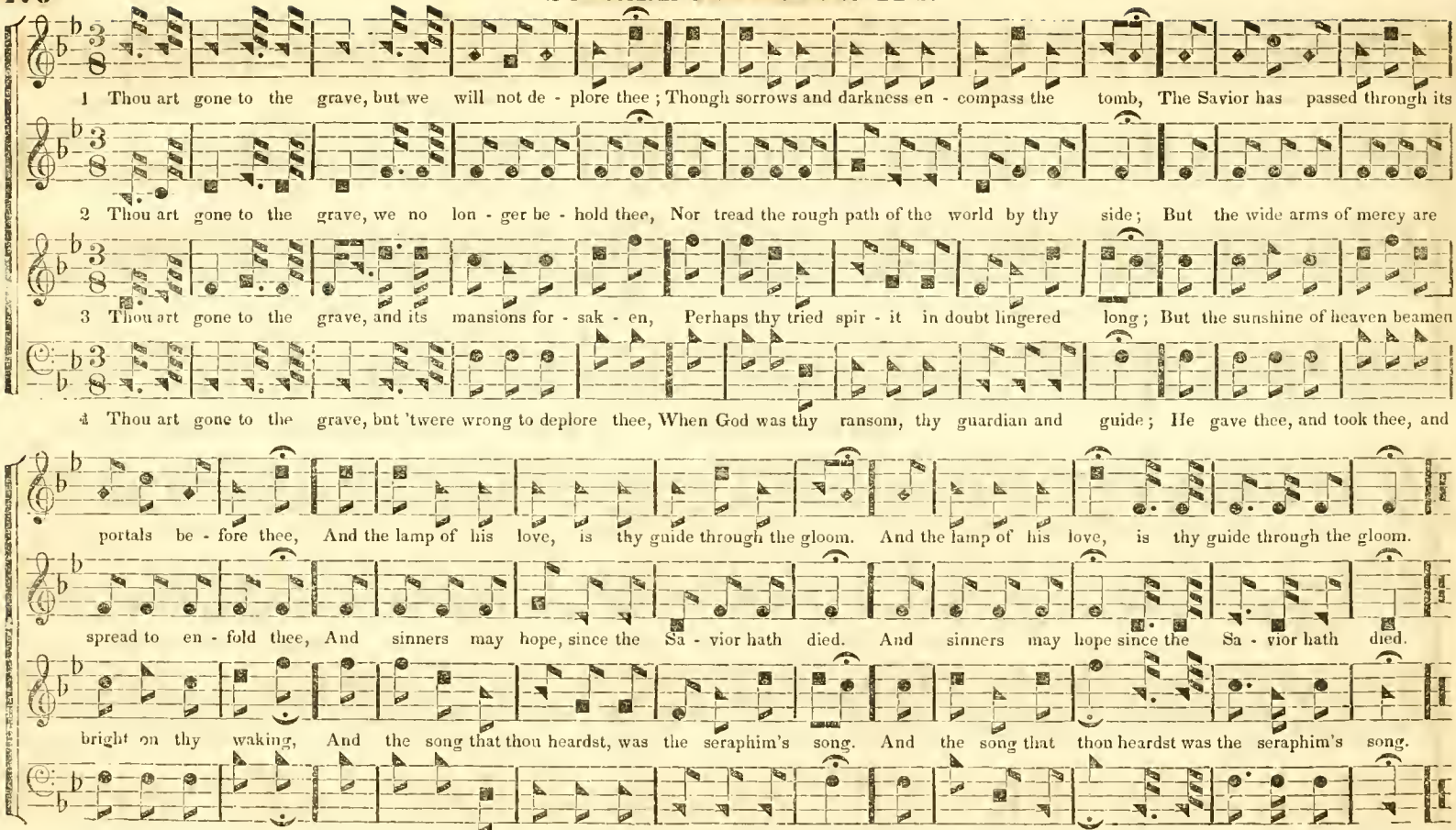
Len. Tempo. Len.

2 He bows beneath the sins of men, He cries to God, and cries again, In sad Gethsema - ne; He lifts his mournful eyes above, 'My Father, can this cup remove?'

3 With gentle resig - nation still, He yielded to his Father's will, In sad Gethsema - ne; 'Behold me here, thy only Son, And Father, let thy will be done!'

Len. Tempo. Len.

* For the remaining verses, see the opposite page


1 Thou art gone to the grave, but we will not de - plore thee; Though sorrows and darkness en - compass the tomb, The Savior has passed through its
2 Thou art gone to the grave, we no lon - ger be - hold thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are
3 Thou art gone to the grave, and its mansions for - sak - en, Perhaps thy tried spir - it in doubt lingered long; But the sunshine of heaven beamed
4 Thou art gone to the grave, but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and
portals be - fore thee, And the lamp of his love, is thy guide through the gloom. And the lamp of his love, is thy guide through the gloom.
spread to en - fold thee, And sinners may hope, since the Sa - vior hath died. And sinners may hope since the Sa - vior hath died.
bright on thy waking, And the song that thou heardst, was the seraphim's song. And the song that thou heardst was the seraphim's song.
soon will re - store thee, Where death hath no sting, since the Savior hath died. Where death hath no sting, since the Savior hath died.

When all thy mercies, O my God, My ri - sing soul surveys,

When all thy mercies, O my God, My ri sing soul sur - veys,

When all thy mer - - cies, O my God, My ri - sing soul sur - veys,

When all thy mercies, O my God,

Transport - ed, with the view, I'm lost, In won - - - - - der, love and praise.

Transport - - - ed with the view, I'm lost, In wonder, love and praise.

Transport - - ed with the view, I'm lost, In won - - der love and praise.

98 Transported, with the view, I'm lost,

ARCHDALE. C. M.

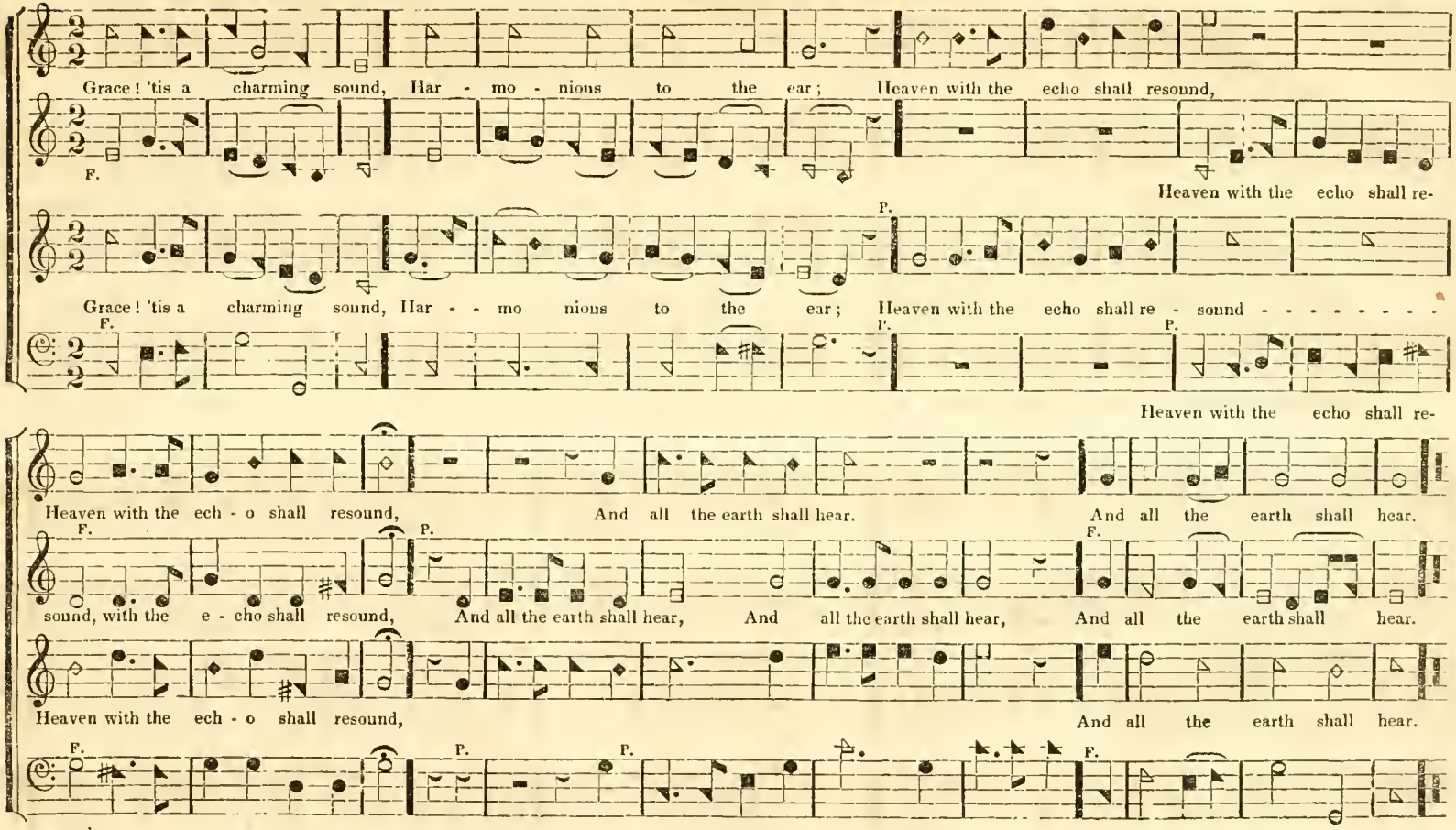
1 When God revealed his gracious name, And changed my mourn - - ful state, My rapture seemed a pleasing dream, The grace appeared so great.

3 Great is the work! my neighbors cried, And owned thy power di - - vine; Great is the work! my heart replied, And be the glo - ry thine.

1st time. 2d time.

2 The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

4 The Lord can clear the dark - est skies, Can give us day for night; Let joyful thanks to God arise, And songs of new delight.


Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the echo shall resound,
F.
Heaven with the echo shall re-
P.
Grace! 'tis a charming sound, Har - - mo nious to the ear; Heaven with the echo shall re - sound - - - - - - - -
F.
P.
P.
Heaven with the echo shall re-
Heaven with the ech - o shall resound, And all the earth shall hear. And all the earth shall hear.
F.
P.
F.
sound, with the e - cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
Heaven with the ech - o shall resound, And all the earth shall hear.
F.
P.
P.
F.
sound, And all the earth shall hear. And all the earth

'How heavy is the night.'

Hymn 98. Book I. Dr. Watts.

Solo. Tutti.

1 How heav - y is the night, That hangs up - on our eyes; Till Christ with his re - viv - ing light, O - ver our souls a - rise.

2 Our guil - ty spirits dread To meet the wrath of heaven; But in his righteousness arrayed, We see our sins forgiven.

Tutti.

3 Un - ho - ly and impure, Are all our thoughts and ways; His hands in - fect - ed nature cure, With sane - ti - fy - ing grace.

Inst. Voice.

4 The powers of hell a - gree, To hold our souls in vain; He sets the sons of bondage free, And breaks th'ac - curs - ed chain.

For. Pia. Tutt.

Soli.

5 Lord, we a - dore thy ways, To bring us near to God; Thy sovereign power, thy healing grace, And thine a - toning blood. And thine a - toning blood.

For. Pia. Tutti.

1 Re - member thy Cre - a - tor, While youth's fair spring is bright, Before thy cares are greater, Before comes a ge's might;

2 Re - member thy Cre - a - tor, Be - fore the dust re - turns To earth, for 'tis its nature, And life's last ember burns;

While yet the sun shines o'er thee, While stars the darkness cheer; While life is all before thee, Thy great Cre - ator fear.

Before the God who gave it, The spirit shall appear, He cries, who died to save it, Thy great Cre - ator fear.

* A new selection of Psalms and Hymns designed particularly for Baptist Churches

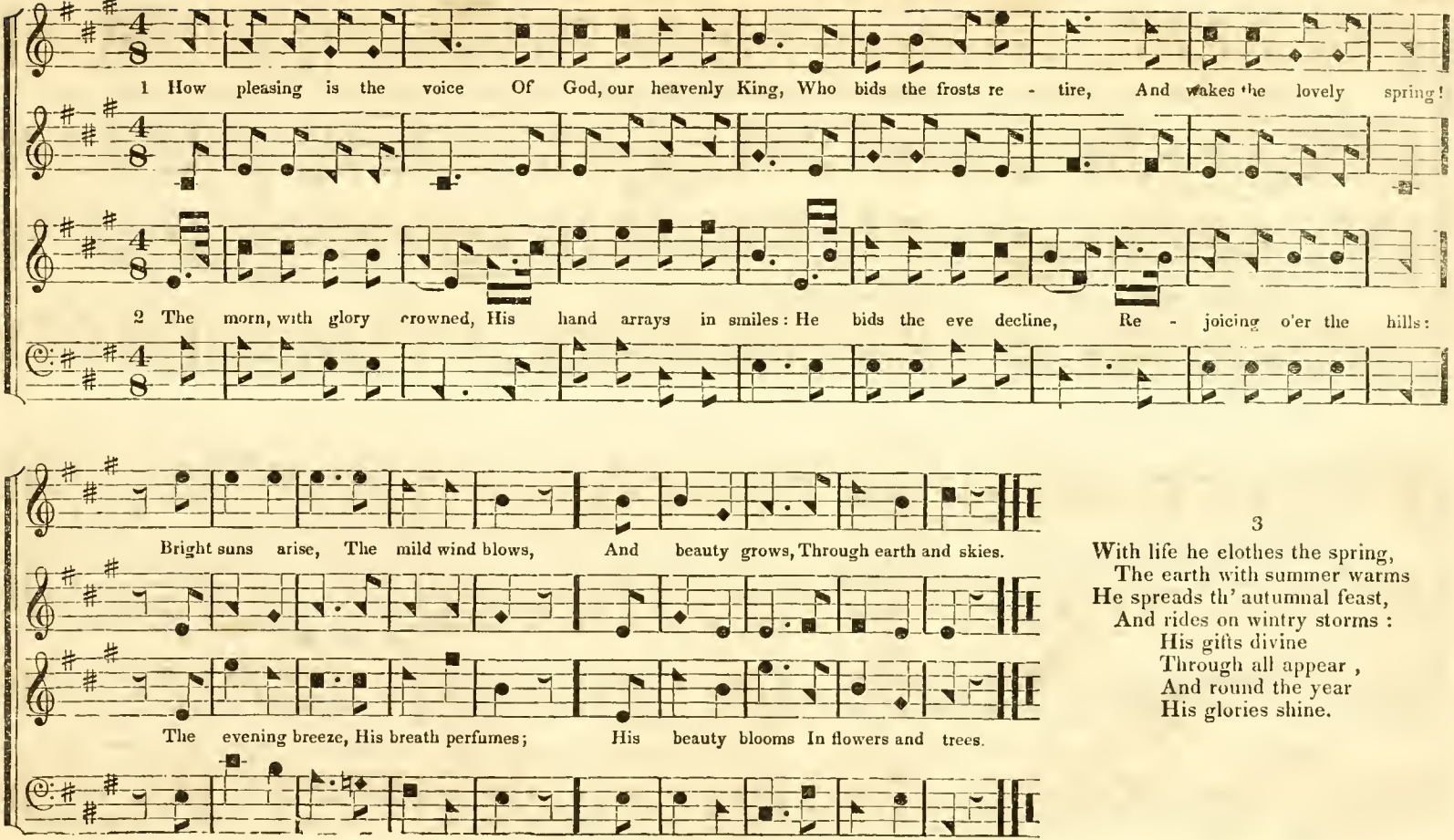
MARION. L. M.

1 A - rise! a - rise! with joy sur - - - - vey, The glo - - - ry of the lat - ter day

5 Au - spi - cious dawn! thy ris - - ing ray, With joy, we view, and hail the day:

Al - read - - y is the dawn be - - gun, Which marks, at hand, a ri - sing sun. Which marks, at hand, a ri - sing sun.

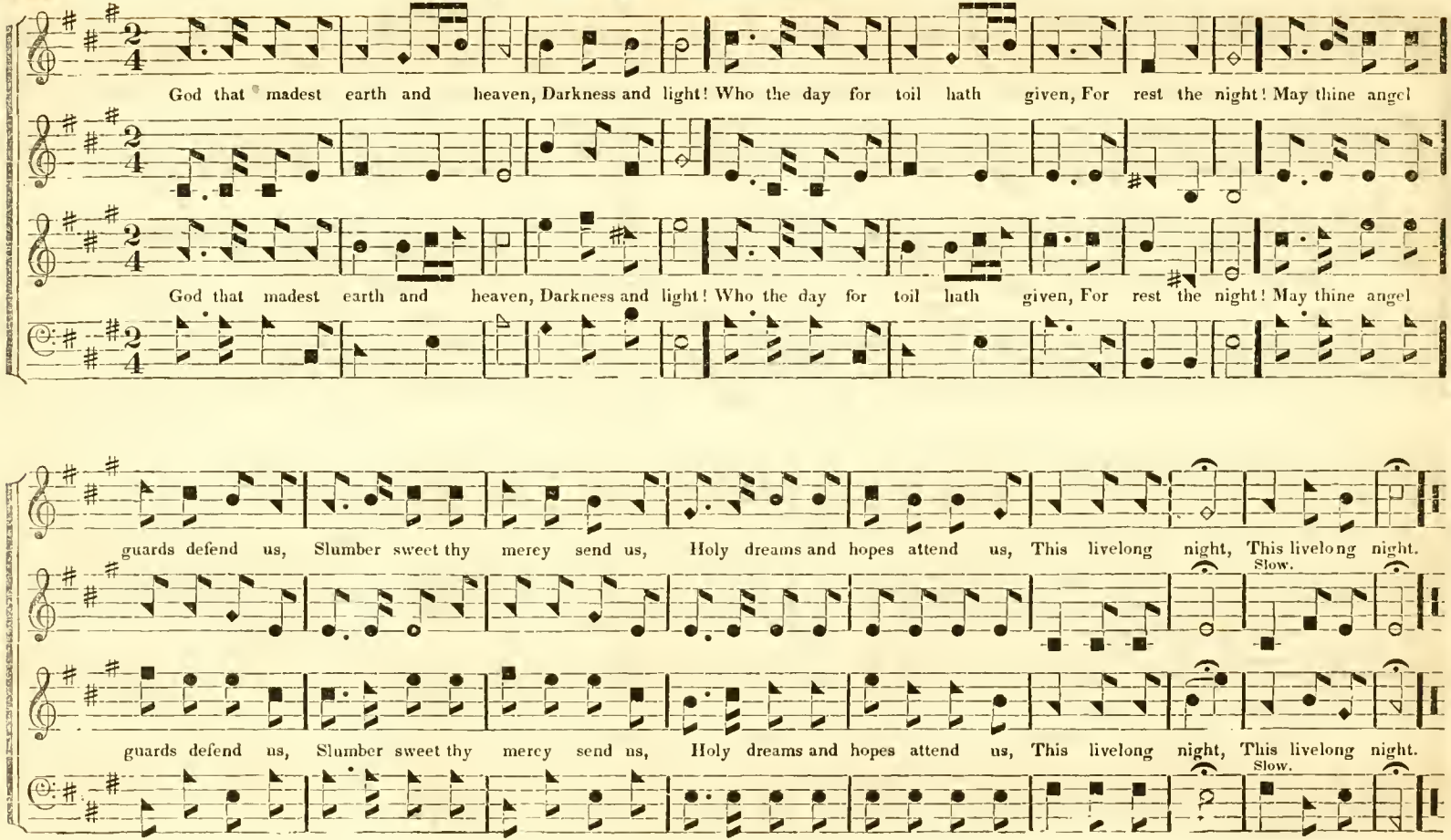
Great Sun of righ - teous - ness! a - - rise, And fill the world, with glad surprise, And fill the world, with glad sur - prise.

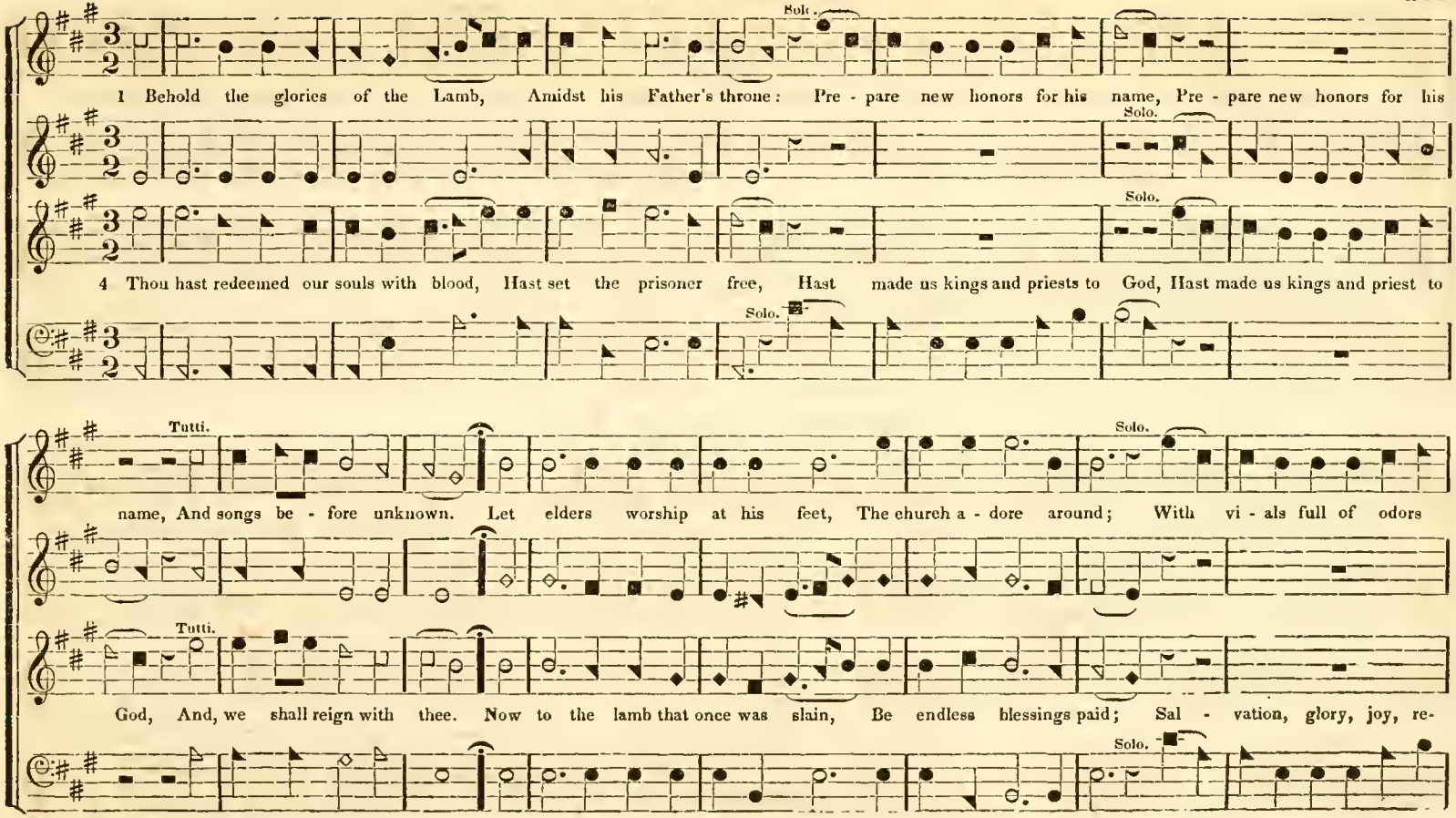


3

With life he clothes the spring,
The earth with summer warms
He spreads th' autumnal feast,
And rides on wintry storms:
His gifts divine
Through all appear,
And round the year
His glories shine.

EVENING HYMN. 'God that madest earth and heaven.'




Solo.
1 Behold the glories of the Lamb, Amidst his Father's throne: Pre - pare new honors for his name, Pre - pare new honors for his
Solo.
Solo.
4 Thou hast redeemed our souls with blood, Hast set the prisoner free, Hast made us kings and priests to God, Hast made us kings and priest to
Solo.
Tutti.
Solo.
name, And songs be - fore unknown. Let elders worship at his feet, The church a - dore around; With vi - als full of odors
Tutti.
God, And, we shall reign with thee. Now to the lamb that once was slain, Be endless blessings paid; Sal - vation, glory, joy, re-
Solo.

PARMA. Concluded.

Tutti.

sweet, With vi - als full of odors sweet, And harps of sweet - er sound, And harps of sweeter sound.

Solo.

Solo. Tutti.

main, Sal - va - tion, glo - ry, joy re - main For - ev - er on his head. For - - ev - er on his head.

Tutti.

HERMON. 4's, 6's & 8's.

1 Oh how cheating, Oh how fleeting, Is our earthly being! 'Tis a mist in wintry weather, Gathered in an hour together, And as soon dispersed forever.

2 Oh how cheating, Oh how fleeting, Are our days departing! Like a deep and headlong river, Flowing onward, flowing ever, Tarrying not, and stopping never.

* For remaining verses see opposite page

ZION. 8's, 7's, & 4.

1 On the mountain's top appearing, Lo! the sacred herald stands!
Welcome news to Zion bearing, Zion long in hostile lands.
Mourning captive! God himself shall loose thy bands, Mourning captive! God himself shall loose thy bands.

2 Lo! thy sun is risen in glory! God himself appears thy friend;
All thy foes shall flee before thee; Here their boasted triumphs end:
Great deliverance Zion's King vouchsafes to send, Great deliverance Zion's King vouchsafes to send

3 Enemies no more shall trouble; All thy wrongs shall be redressed;
For thy shame thou shalt have double, In thy Maker's favor blest;
All thy conflicts End in an e - ternal rest, All thy conflicts End in an eternal rest.

Len.

GILEAD. L. M. [Chant.]

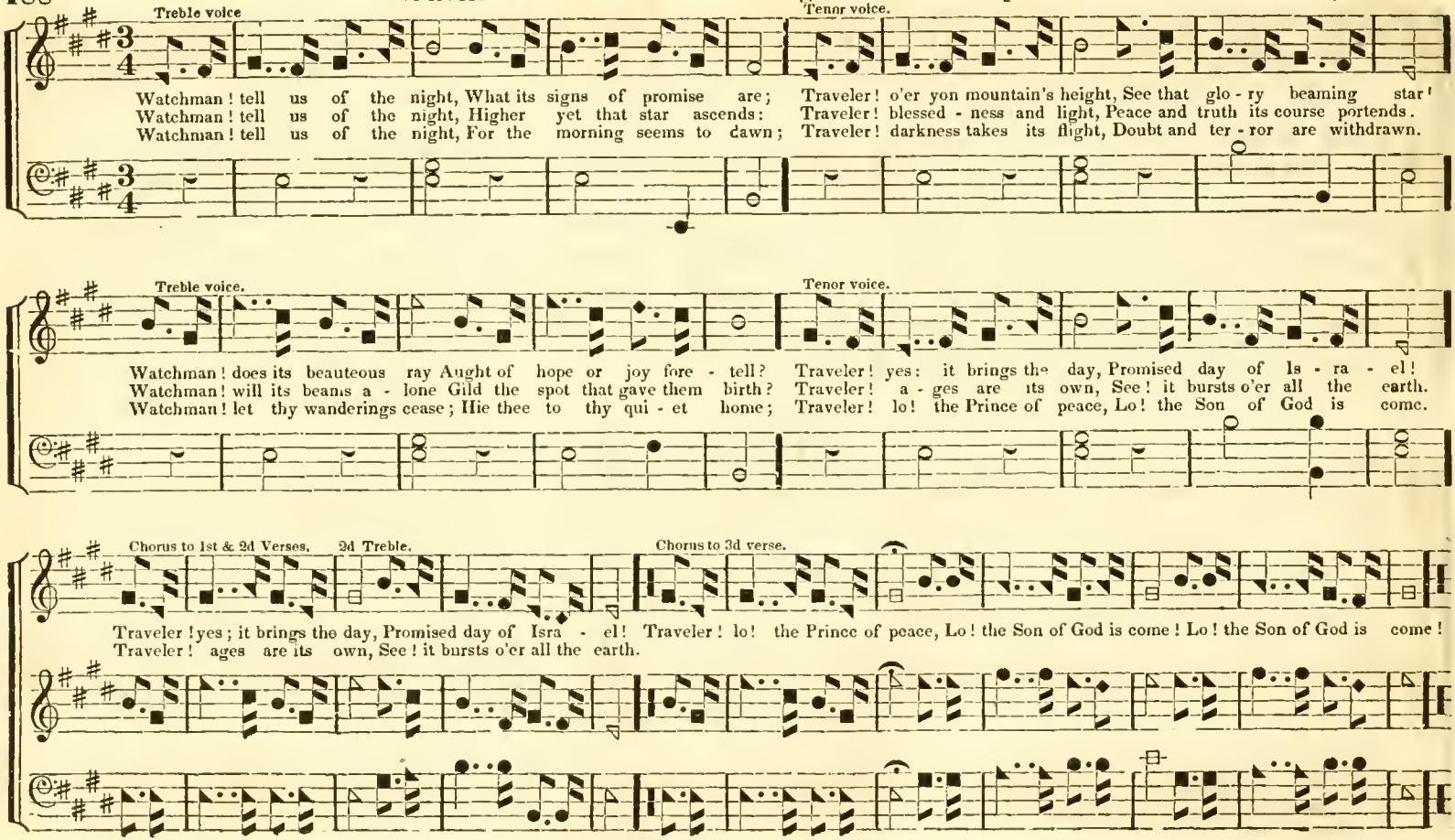
Treble.
Alto.
O render thanks and bless the Lord, Call ye up - on his ho - ly name; Tell all the nations of his deeds, His matchless deeds aloud pro - claim.
Tenor.
Base.

Last three verses of Hermon.

3 Oh how cheating, Oh how fleeting,
Are the world's enjoyments;
All the hues of change they borrow,
Bright to-day and dark to-morrow,
Mingled lot of joy and sorrow.

4 Oh how cheating, Oh how fleeting,
Is all earthly beauty!
Like a summer floweret flowing,
Scattered by the breezes, blowing,
O'er the bed on which 'twas growing.

5 Oh how cheating, Oh how fleeting,
All, yes! all that's earthly!
Every thing is fading, flying,
Man is mortal, earth is dying,
Christian! live, on Heaven relying


Treble voice
Tenor voice.
Watchman! tell us of the night, What its signs of promise are; Traveler! o'er yon mountain's height, See that glo - ry beaming star!
Watchman! tell us of the night, Higher yet that star ascends: Traveler! blessed - ness and light, Peace and truth its course portends.
Watchman! tell us of the night, For the morning seems to dawn; Traveler! darkness takes its flight, Doubt and ter - ror are withdrawn.
Treble voice.
Tenor voice.
Watchman! does its beauteous ray Aught of hope or joy fore - tell? Traveler! yes: it brings the day, Promised day of Is - ra - el!
Watchman! will its beams a - lone Gild the spot that gave them birth? Traveler! a - ges are its own, See! it bursts o'er all the earth.
Watchman! let thy wanderings cease; Hie thee to thy qui - et home; Traveler! lo! the Prince of peace, Lo! the Son of God is come.
Chorus to 1st & 2d Verses.
2d Treble.
Chorus to 3d verse.
Traveler! yes; it brings the day, Promised day of Isra - el! Traveler! lo! the Prince of peace, Lo! the Son of God is come! Lo! the Son of God is come!
Traveler! ages are its own, See! it bursts o'er all the earth.

1 There is a fountain, filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guil - ty stains.

5 And when this feeble, stammering tongue Lies si - lent in the grave; Then, in a no - bler, sweeter song, I'll sing thy power to save.

2d ending.

Loose all their guil - ty stains.

FF.

[omit - - - -] I'll sing thy power to save.

2 The dying thief rejoiced to see
That fountain, in his day;
And there may I, though vile as he,
Wash all my sins away.

3 Thou dying Lamb! thy precious blood
Shall never loose its power,
Till all the ransomed church of God
2d ending. Are saved, to sin no more.

4 Since first, by faith, I saw the stream,
Thy flowing wounds supply,
Redeeming love has been my theme,
And shall be, till I die

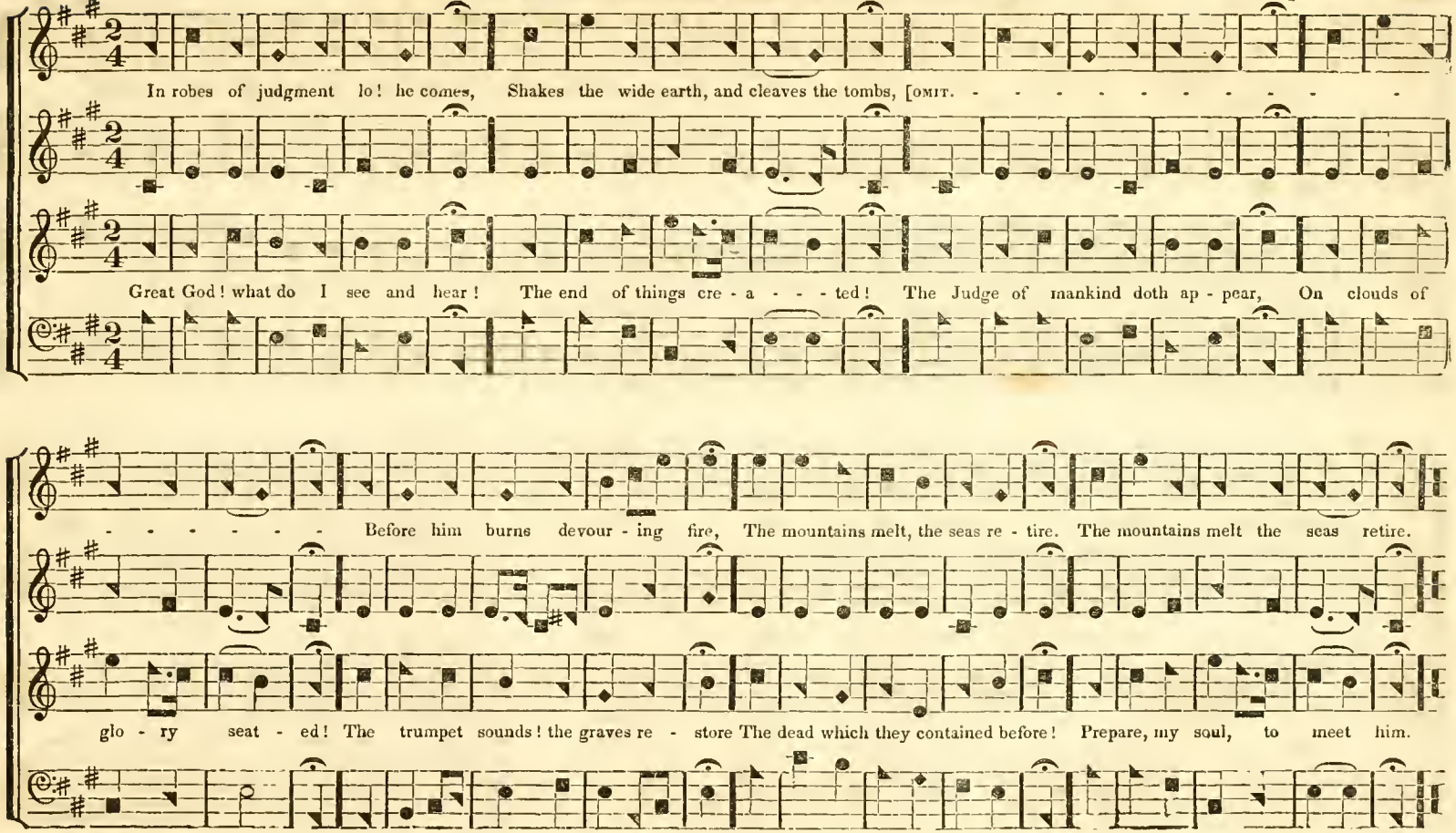
HYMN. 'When the spark of life is waning.'

1 When the spark of life is waning, Weep not for me. When the lan - guid eye is steaming, Weep not for me.

2 When the pangs of death assail me, Weep not for me. Christ is mine, he cannot fail me, Weep not for me.

When the feeble pulse is ceasing, Start not at its swift decreasing, 'Tis the fet - tered soul's re - leasing; Weep not for me.

Yes, though sin and doubt endeavor, From his love my soul to sever, Jesus is my strength forev - er! Weep not for me.


In robes of judgment lo! he comes, Shakes the wide earth, and cleaves the tombs, [OMIT.
Great God! what do I see and hear! The end of things cre - a - - - ted! The Judge of mankind doth ap - pear, On clouds of
Before him burns devour - ing fire, The mountains melt, the seas re - tire. The mountains melt the seas retire.
glo - ry seat - ed! The trumpet sounds! the graves re - store The dead which they contained before! Prepare, my soul, to meet him.

SANCTUS

Holy, Holy, Holy, Lord God of Sab - aoth, Heaven and earth are full of the maj - es - ty of thy glory:

Holy, Holy, Holy, Lord God of Sab - aoth, Heaven and earth are full of the maj - es - ty of thy glory:

Glory be to thee, Glory be to thee, Glory be to thee, to thee, O Lord, most high.

Glory be to thee, Glory be to thee,

Glory be to thee, Glory be to thee, Glory be to thee, to thee, O Lord, most nigh.

Glory be to thee, Glory be to thee, to thee,

Allegro.

O sing unto the Lord a new song, a new song.

Symphony.

O sing unto the Lord a new song, a new song.

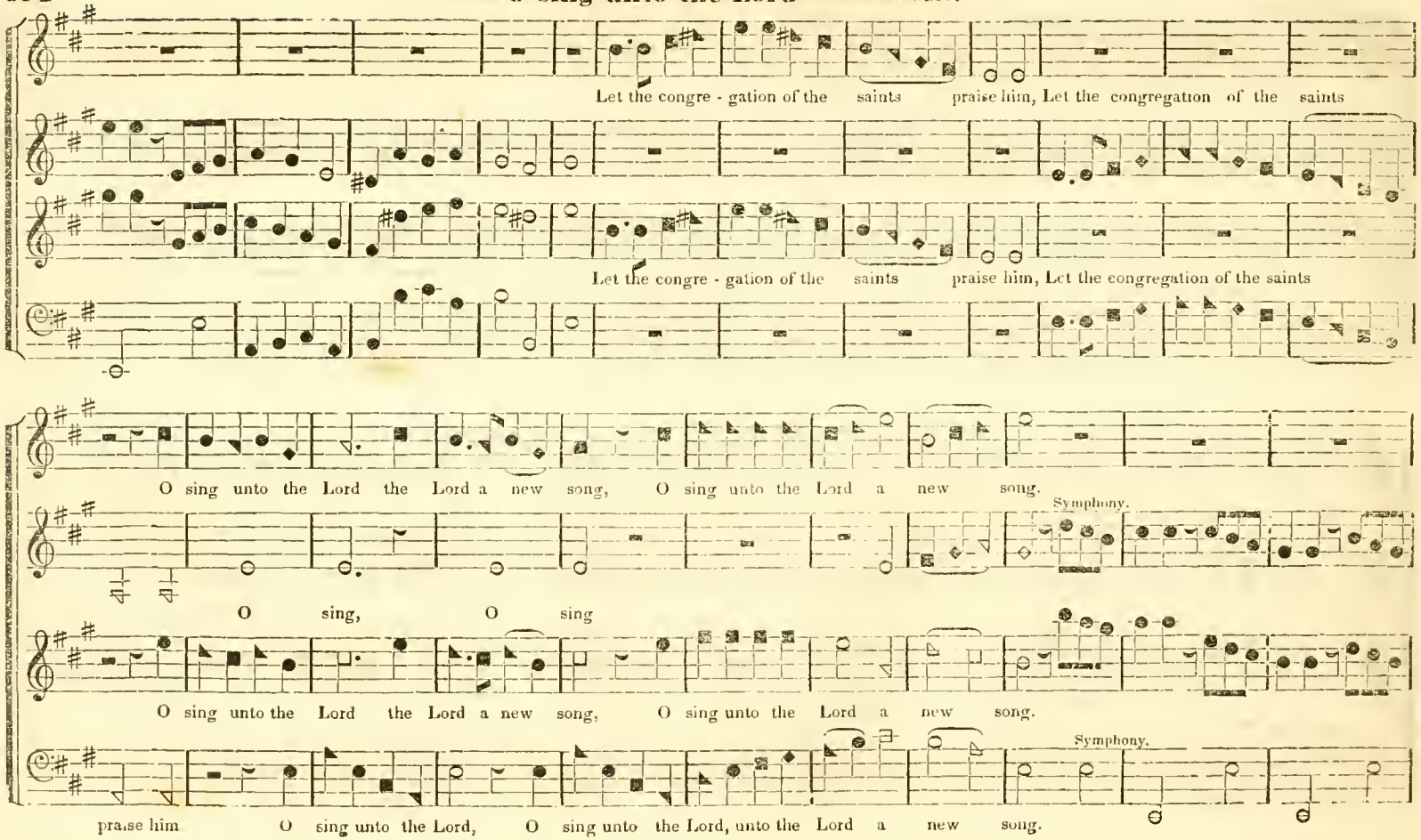
Symphony.

O sing unto the Lord a new song, a new song.

Symphony.

O sing unto the Lord a new song, a new song.

Symphony.


Let the congre - gation of the saints praise him, Let the congregation of the saints
Let the congre - gation of the saints praise him, Let the congregation of the saints
O sing unto the Lord the Lord a new song, O sing unto the Lord a new song.
Symphony.
O sing, O sing
O sing unto the Lord the Lord a new song, O sing unto the Lord a new song.
Symphony.
praise him O sing unto the Lord, O sing unto the Lord, unto the Lord a new song.

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,

Praise - - - - - - - - - - - - - - - - - - him,

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,

Inst. Voice.

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him, the saints praise him, the saints praise him.

Praise - him, Let the congregation of the saints praise him, the saints praise him, the saints praise him

him, praise him.

HYMN. 'Lift up your stately heads, ye doors.'

Symphony.

Solo.

Lift up your stately heads, ye doors With hasty reverence rise, Ye ev - er - - lasting doors, that guard The passage to the skies;
Swift from your golden hinges leap, Your banners roll a - way, And throw your blazing portals wide, And burst the gates of clay;

Tutti. F.

P.

For see, for see the King of glo - - ry comes, A - long the e - ter - nal road,

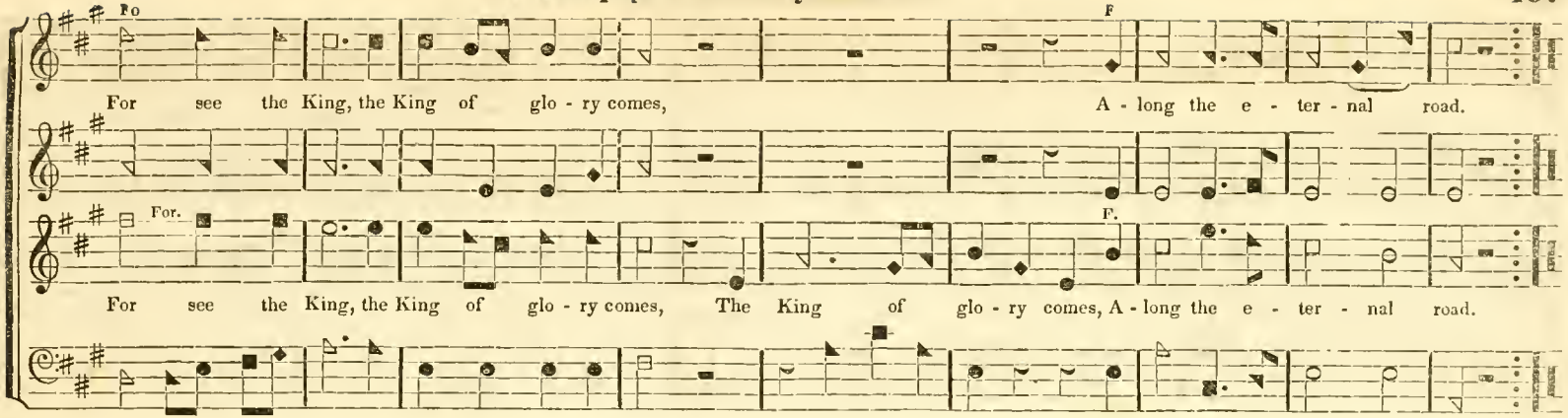
Tutti. F.

dolce.

P

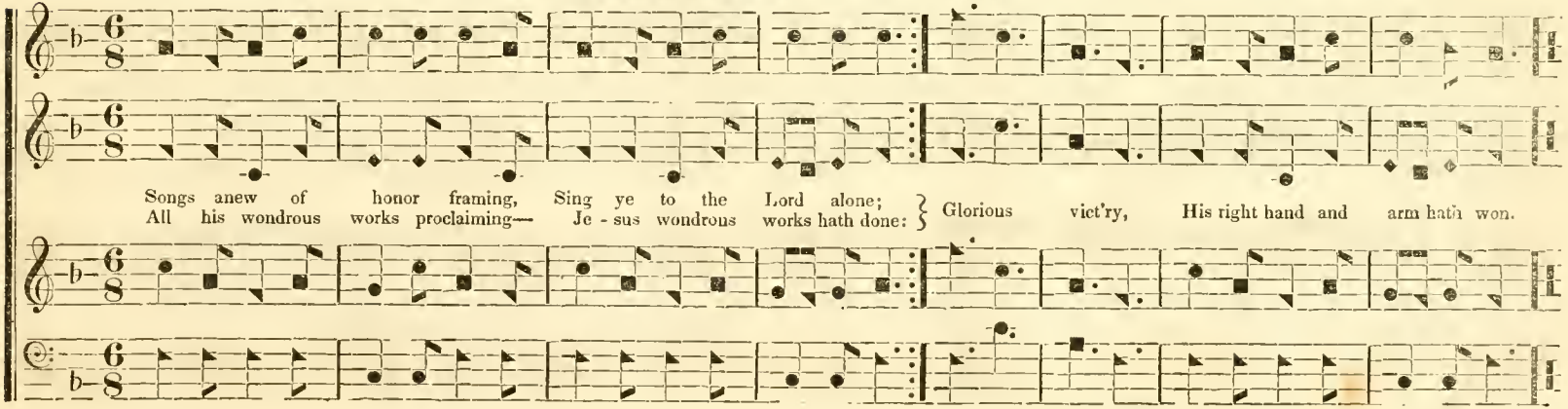
For see, for see the King of glo - - ry comes The King of glo - ry comes, Along the e - ter - nal road,

For see he comes.



Repeat 'Swift from,' &c.

WAYNSVILLE. 8's, 7's & 4's.



JORDAN. C. M.

1 There is a land of pure delight, Where saints im - mortal reign; E - ternal day excludes the night, And pleasures banish pain.

5 Oh, could we make our doubts remove, Those gloomy doubts that rise, And see the Canaan that we love, With un - beclouded eyes;

2 Sweet fields, be - yond the swelling flood, Stand dressed in living green; So to the Jews fair Canaan stood, While Jordan rolled between

6 Could we but climb where Mo - ses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

* This passage may be sung alternately by Trebles and Tenors.

2d Treble.

1 Peace, troubled soul, thy plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,

Treble.

2 Come, freely come, by sin oppressed, Un - - bur - - - then here the weigh - ty load; Here find thy ref - uge and thy rest,

Inst.

Tenor.

And let thy tears for - get to flow, Behold the precious balm is found, To lull thy pain, to heal thy wound.

And trust the mer - cy of thy God; Thy God's thy Sa - vior, glo - rious word, For - ev - - - er love and praise the Lord.

Voice.

CHORUS. 'Salvation belongeth unto the Lord.'

Solo.

Sal - vation belongeth be - longeth un - to the Lord, And thy blessing, and thy blessing is a - mong thy peo - ple,

Solo.

Sal - vation belongeth be - longeth un - to the Lord, And thy blessing, and thy blessing is among thy peo - ple,

Inst.

Tutti.

Sal - vation belongeth, belongeth un - to the Lord, and thy blessing, thy blessing thy blessing is a mong thy people,

Tutti.

and thy bless - - - ing,

Tutti.

Salvation belongeth belongeth un - to the Lord, and thy blessing, thy blessing thy blessing is a - mong thy people, And thy

Voice

And thy blessing, and thy blessing, and thy blessing, and thy blessing, and thy blessing, is among thy people, is among thy peo - ple.

thy bless - - ing,

bless - - - - - - - ing thy bless - - ing thy blessing is among thy people, is among thy peo - ple.

and thy blessing, and thy blessing

TEMPLETON. C. M.

1 Mortals awake! with angels join, And chant the cheerful lay; And chant the cheerful lay; Joy, love and gratitude combine, To hail th' auspicious day. To hail, th' auspicious day.

6 Hark! the cherubic armies shout, And glory leads the song: And glory leads the song; Good will and peace are heard throughout Th' harmonious heavenly throng. Th' harmonious heavenly throng

7 Hail Prince of life, forev er hail! Redeemer, Brother, Friend! Redeemer, Brother, Friend! Though earth, and time, and life, should fail, Thy praise shall never end. Thy praise shall never end.

SOLO

1 Come, ye discon so - late, wher - - e'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2 Joy of the comfort - less, light of the straying, Hope, when all oth - ers die, fade - less and pure.

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow, that Heaven cannot heal.
Here speaks the Comfort - er, in God's name saying, 'Earth has no sorrow, that Heaven cannot cure.'

TRIO, or Semichorus.

1 Here bring your wounded hearts, here tell your anguish; Earth has no sorrow, that Heaven cannot heal.

2 Here speaks the Comfort - er, in God's name, saying, 'Earth has no sorrow, that Heaven cannot cure.'

1 *f* With joy we hail the sacred day, Which God has called his own; With joy the summons we obey, To worship at his throne.

3 *mp* Spirit of grace! oh deign to dwell, Within thy church below, Make her in ho - li - ness excel, With pure devotion glow.

2d ending.

2 Thy chosen temple, Lord, how fair! Where willing votaries throng, *p* To breathe the humble fervent prayer, *f* And pour the choral song.

4 Let peace within her walls be found, *f* Let all her sons u - nite, To spread with greatful zeal around, Her clear and shining light.

5 *m* Great God, we hail the sacred day, Which thou hath called thine own; *f* With joy and summons we obey, [omit- - - - -] To worship at thy throne.

HYMN. "Hark! the song of Jubilee."

Allegro Spiritoso.

MP. FF. MP.

Hark! the song of Ju - bi lee, Loud as mighty thunders roar; Or the fullness of the sea, When it breaks up - on the shore. See Je - ho - vahs

MP. FF. MP.

Hark! the song of Ju - bi - lee, Loud as mighty thunders roar; Or the fullness of the sea, When it breaks up - on the shore. See Je - ho - vahs

MP. FF. MP.

banners furled! Sheathed his sword; he speaks, 'tis done! Now the kingdoms of this world, Are the kingdoms of his Son, Are the kingdoms of his Son.

Ad Lib. P. F. Tempo.

Ad Lib. Tempo.

banners furled! Sheathed his sword; be speaks, 'tis done! Now the kingdoms of this world, Are the kingdoms of his Son, Are the kingdoms of his Son.

Ad Lib. P. F. Tempo.

He shall reign from pole to pole, With supreme unbounded sway: He shall reign, when like a scroll,

He shall reign from pole to pole, With supreme unbounded sway: He shall reign, when like a scroll,

Symphony.

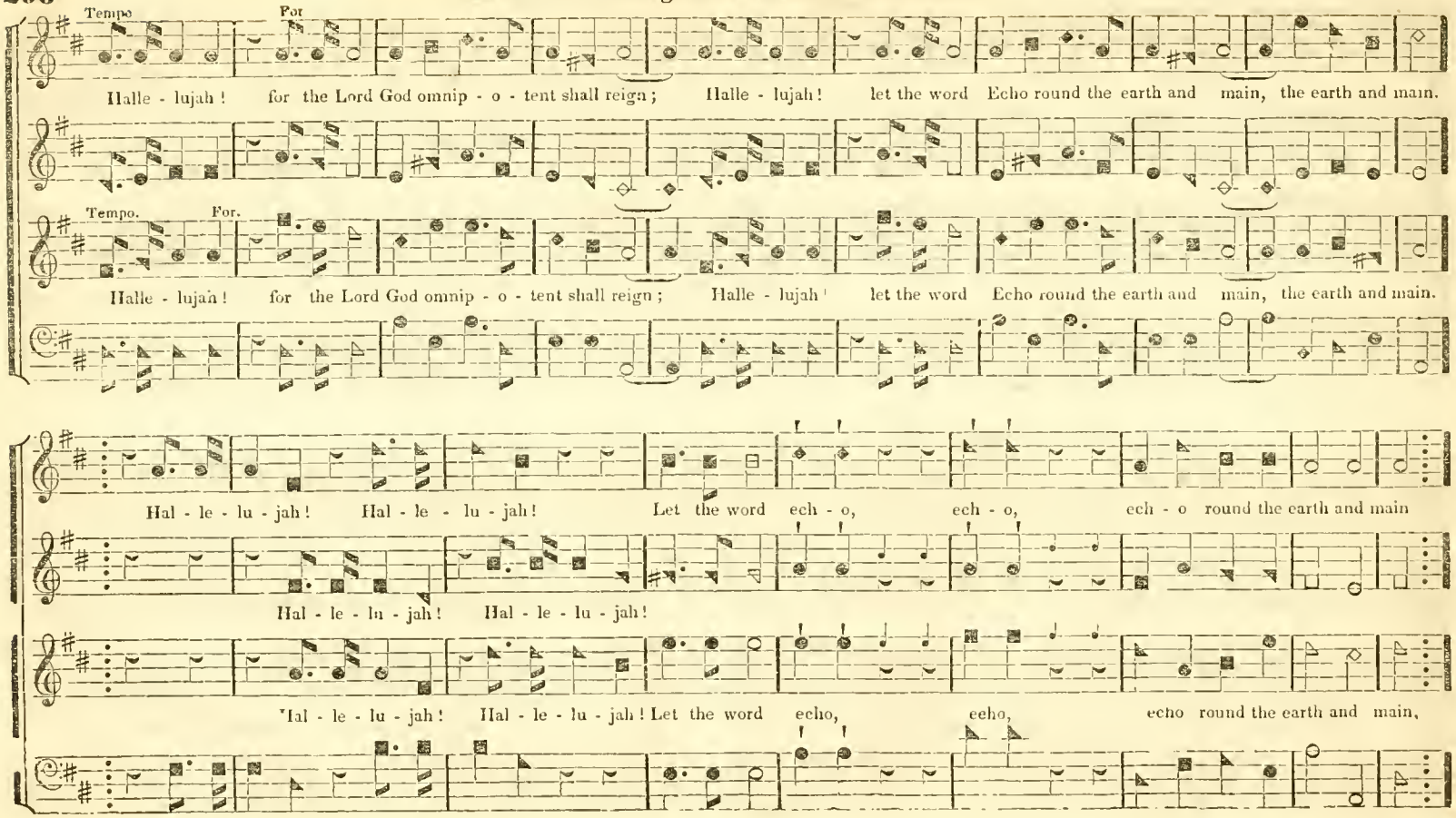
Yonder heavens have passed away! He shall reign, when like a scroll, Yonder heavens have passed a - way! have passed away! have passed a - way!

P. Len.

Yonder heavens have passed away! He shall reign, when like a scroll, Yonder heavens have passed a - way! have passed a - way! have passed a - way!

P. Len.

S


Tempo
For
Halle - lujah! for the Lord God omnip - o - tent shall reign; Halle - lujah! let the word Echo round the earth and main, the earth and main.
Tempo.
For.
Halle - lujah! for the Lord God omnip - o - tent shall reign; Halle - lujah! let the word Echo round the earth and main, the earth and main.
Hal - le - lu - jah! Hal - le - lu - jah! Let the word ech - o, ech - o, ech - o round the earth and main
Hal - le - lu - jah! Hal - le - lu - jah!
Hal - le - lu - jah! Hal - le - lu - jah! Let the word echo, echo, echo round the earth and main,
Hal - le - lu - jah! Hal - le - lu - jah!

round the earth and main, round the earth and main.

Echo, Echo round the earth and main.

round the earth and main, round the earth and main.

DOXOLOGY. 'Praise God from whom all blessings flow.'

Praise God from whom all bless - ings flow, Praise him all crea - tures here be - low, Praise him all creatures here be - low;

Praise God from whom all bless - ings flow, Praise him all crea - tures here be - low, Praise him all creatures here be - low;

Praise God from whom all blessings flow

Praise him above, Praise him above, Praise him above, ye heavenly host, Praise him above, Praise him above, Praise him a - bove, ye heaven - ly

Praise him above, Praise him above, Praise him above, ye heavenly host, Praise him above, Praise him above, Praise him a - bove, ye heavenly

Praise him above, Praise him above, Praise him above, ye heavenly host,

host, Praise Fath - er, Son, and Ho - ly Ghost. Praise Fa - ther, Son, and Holy Ghost. Praise Fa - ther, Son, and Holy Ghost.

host, Praise Fath - er, Son, and Ho - ly Ghost. Praise Father, Son, and Holy Ghost. Praise Fa - ther, Son, and Holy Ghost.

Praise Father, Son, and Holy Ghost

Hal - le - lujah, hal - le - lujah, hal - le - lujah, amen, amen, hal - le - lu - jah,

Solo.

Halle - lujah, halle - lujah, halle - lujah, halle - lujah, halle -

Halle - lujah, halle - lujah, halle lujah, amen, amen, halle - lujah,

halle - lu - jah, halle - lujah, halle - lujah, a - men, amen, halle - lujah, amen, halle - lujah, a - men.

- lujah

halle - lu - jah, halle - lu - jah, halle - lujah, a - men, amen, halle - lujah, amen, halle lujah, a - men.

BETHLEHEM. 5's & 8's, or 6's & 9's.*

1 Behold how the Lord Has girt on his sword; From conquest to conquest proceeds! From conquest to conquest proceeds! How happy are they, Who live in this

Hallelujah we sing, To our Savior and King, And his praises aloud we'll proclaim, And his praises aloud we'll proclaim: To the Lamb that was slain, Hal - lelujah a-

day, And witness his won - derful deeds, And witness his won - derful deeds.

- gain, Sing all heaven and wor - ship his name, Sing all heaven and wor - ship his name.

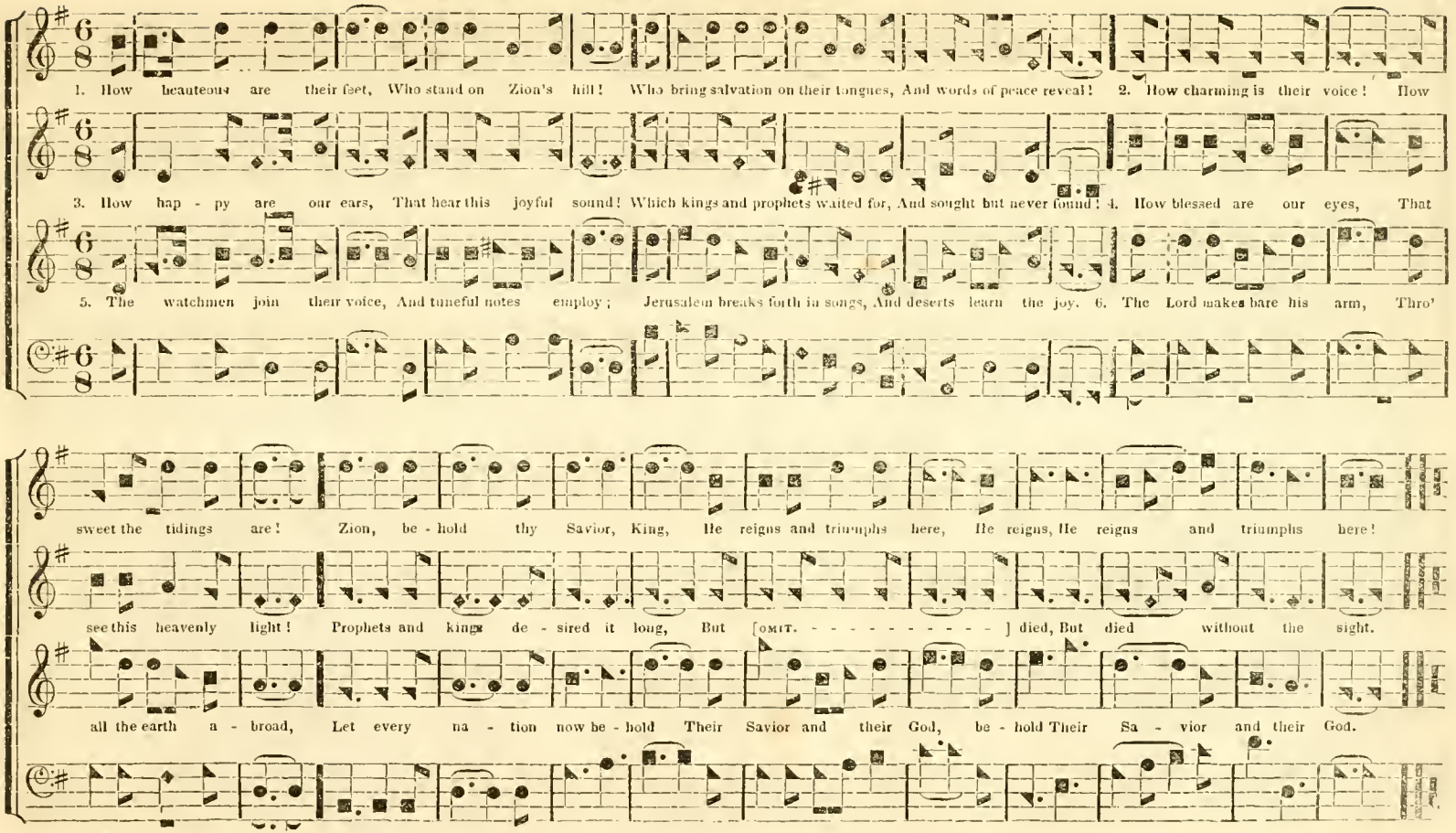
2

His word he sends forth,
From south to the north;
From east and from west it is heard
The rebel is charmed;
The foe is disarmed;
No day like this day has appeared.

3

To Jesus alone,
Who sits on the throne,
Salvation and glory belong:
All hail blessed name,
Forever the same,
Our joy, and the theme of our song

* By singing the small notes


1. How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How
3. How hap - py are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That
5. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'
sweet the tidings are! Zion, be - hold thy Savior, King, He reigns and triumphs here, He reigns, He reigns and triumphs here!
see this heavenly light! Prophets and kings de - sired it long, But [OMIT. - - - - - - - - - - -] died, But died without the sight.
all the earth a - broad, Let every na - tion now be - hold Their Savior and their God, be - hold Their Sa - vior and their God.

EPPING. C. M

1 Awake, my soul, stretch every nerve, And press with vig - or on; A heavenly race demands thy zeal, A bright immor - tal crown.

2 'Tis God's all an - i mating voice, That calls thee from on high; 'Tis his own hand presents the prize, To thine as - pi - ring eye

3 A cloud of witness - es around, Hold thee in full sur - vey; For - get the steps al - read - y trod, And onward urge thy way.

The same tune adapted to the fourth verse.

F. P. Len.

4 Blest Savior, intro - duced by thee, Have we our race begun; And crowned with victory, at thy feet, We'll lay our laurels down.

1 Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more; Bright o'er thy hills, dawns the day star of gladness,

2 Strong were thy foes, but the arm that subdued them, And scattered their legions, was mighti - er far; They fled like the chaff from the scourge that pursued them;

3 Daughter of Zi - on, the power that hath saved thee Extolled with the harp and the timbrel should be; Shout! for the foe is destroyed that enslaved thee,

A - rise! for the night of thy sorrow is o'er. Daughter of Zi - on, a - wake from thy sadness! Awake! for thy foes shall oppress thee no more.

Vain were their steeds and their chariots of war. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

Th' oppressor is vanquished, and Zion is free. Daughter of Zion, a - wake from thy sadness! Awake! for thy foes shall oppress thee no more.

* This pasage may be sung as a duett by two Trebles or by Tenor and Base, or all the four parts may sing together.

BURLINGTON. 12's, 11 & 8.

1 The Prince of sal - vation, in triumph, is riding, And glo - ry attends him along his bright way; The news of his grace, on the breezes, are gliding, And nations are owning his sway.

2 Ride on in thy greatness, thou conquering Savior; Let thousands of thousands submit to thy reign, Acknowledge thy goodness, entreat for thy favor, And follow thy glo - ri - ous train.

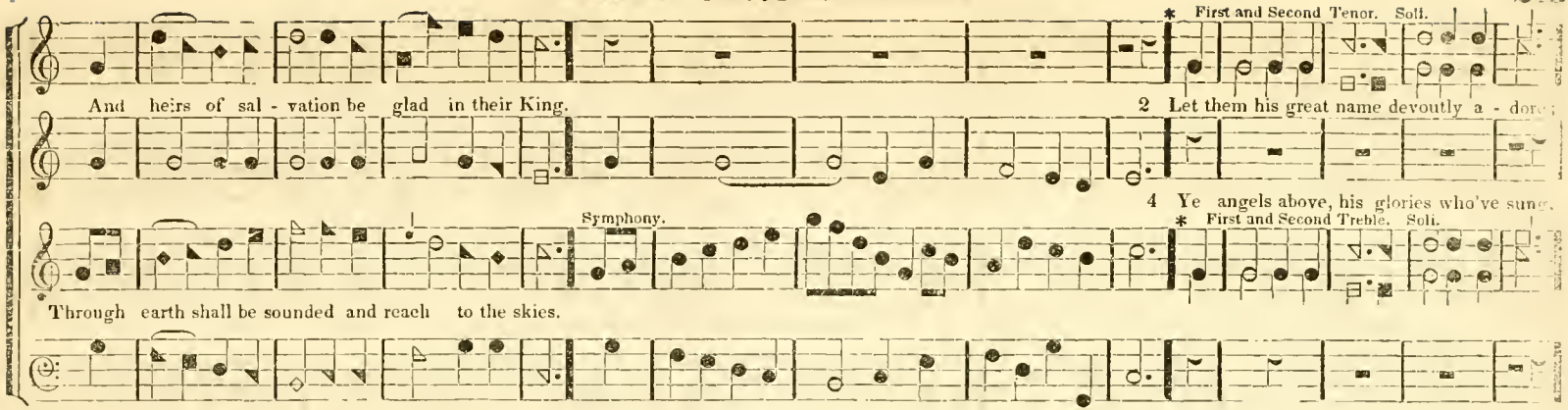
3 Then loud shall ascend, from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heaven shall echo the song of sal - vation, In rich and me - lo - dious lays.

THANKSGIVING.

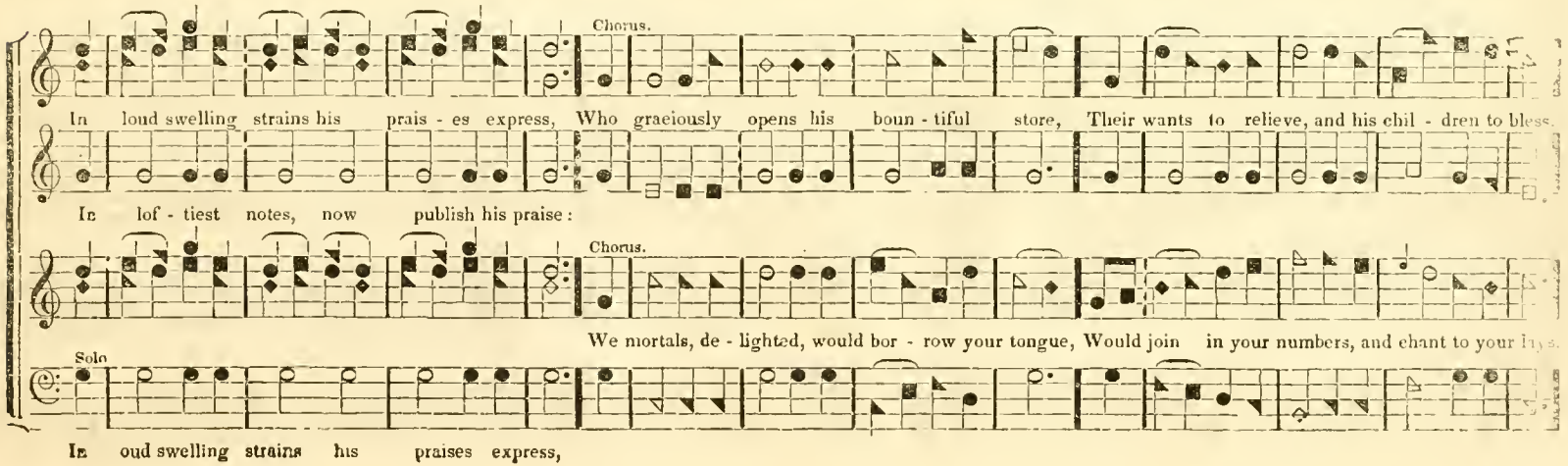
Church Psalmody, Ps. 149.

1 O praise ye the Lord! pre - pare your glad voice, His praise in the great as - sem - bly to sing; In their great Cre - a - tor let all men re joice,

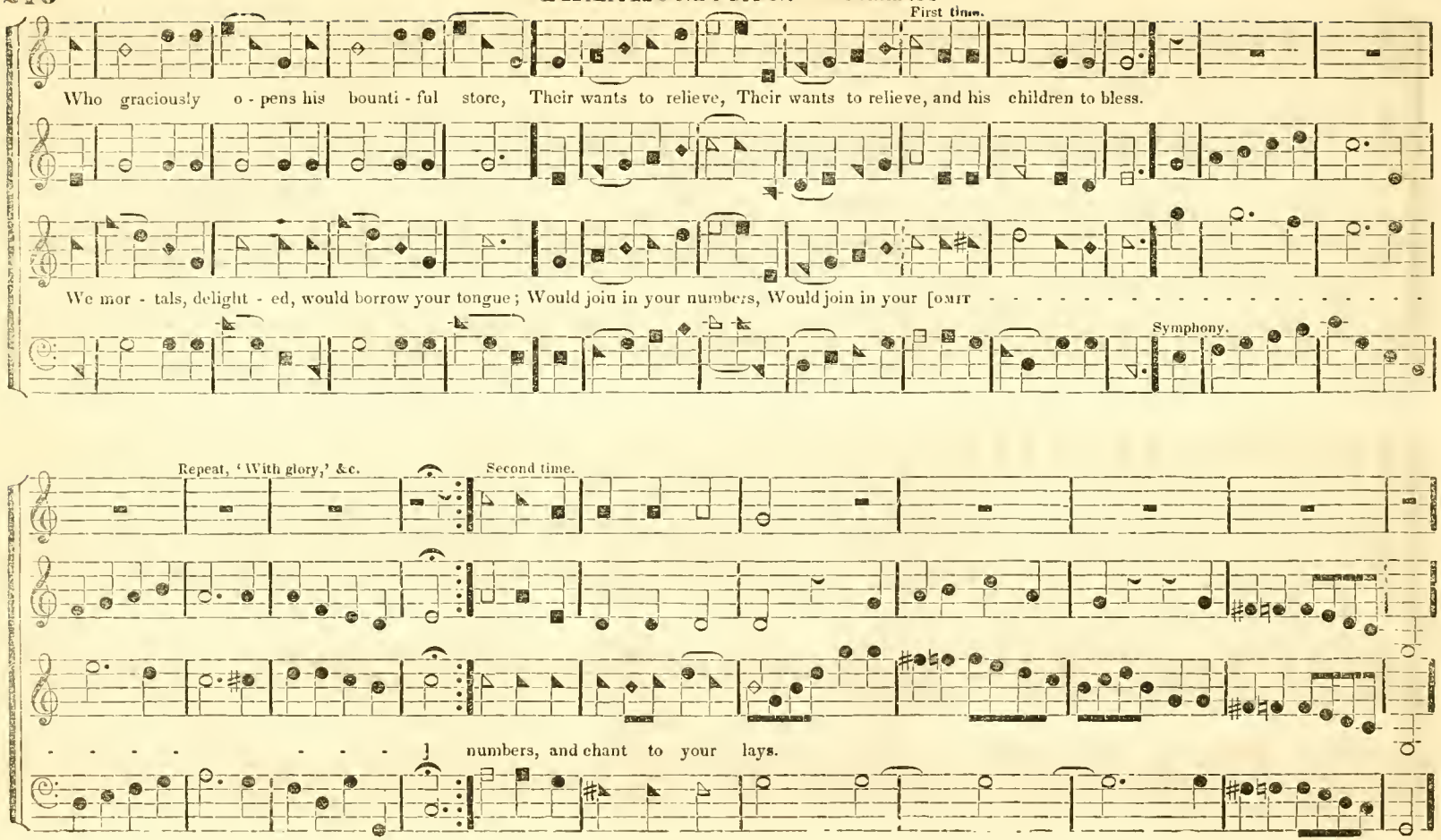
3 With glo - ry adorned, his peo - ple shall sing, To God, who defence and plen - ty sup - plies; Their loud acclamations to him, their great King,

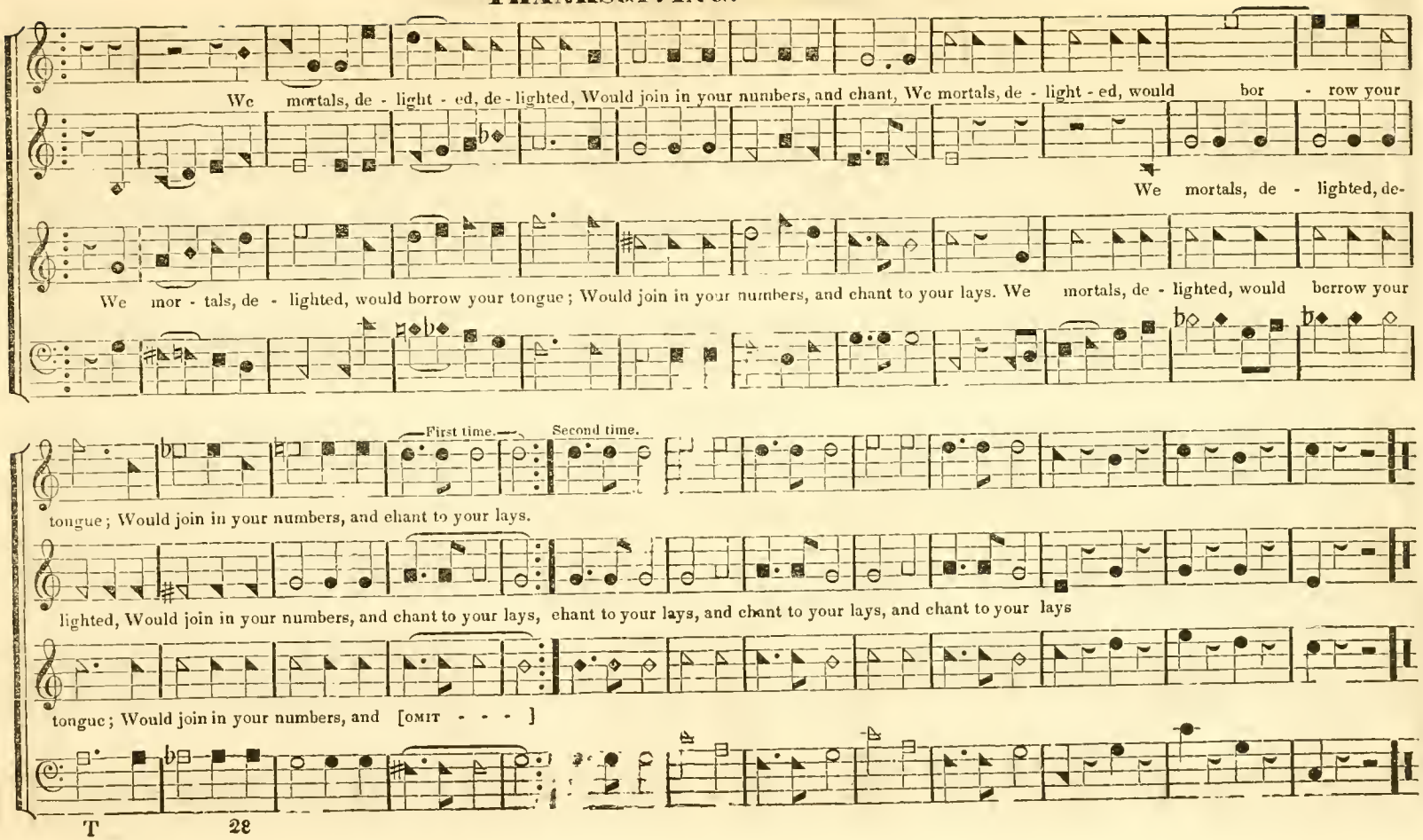


* 2d verse by two Tenors and Base; and 4th by two Trebles and Alto.

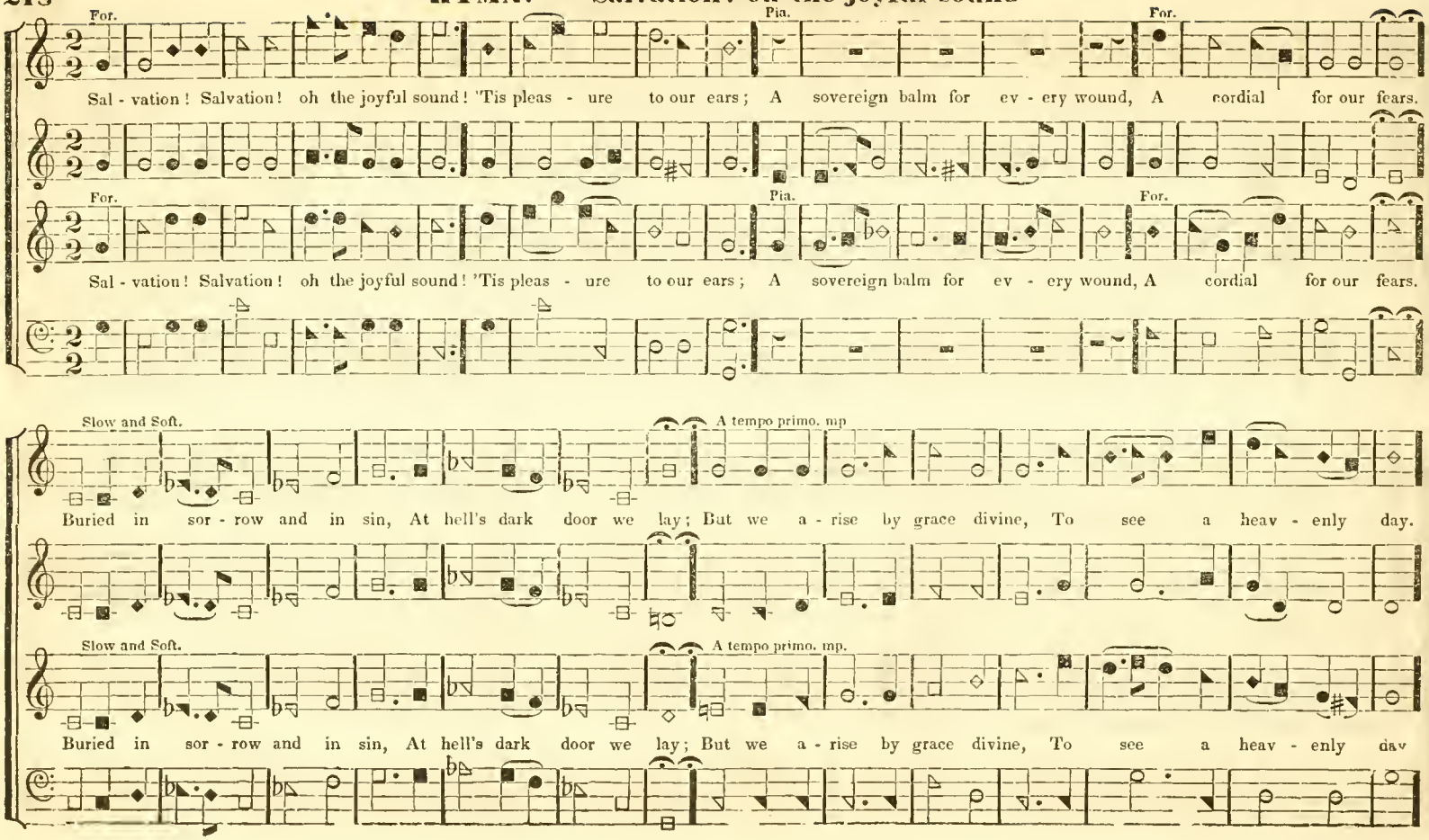


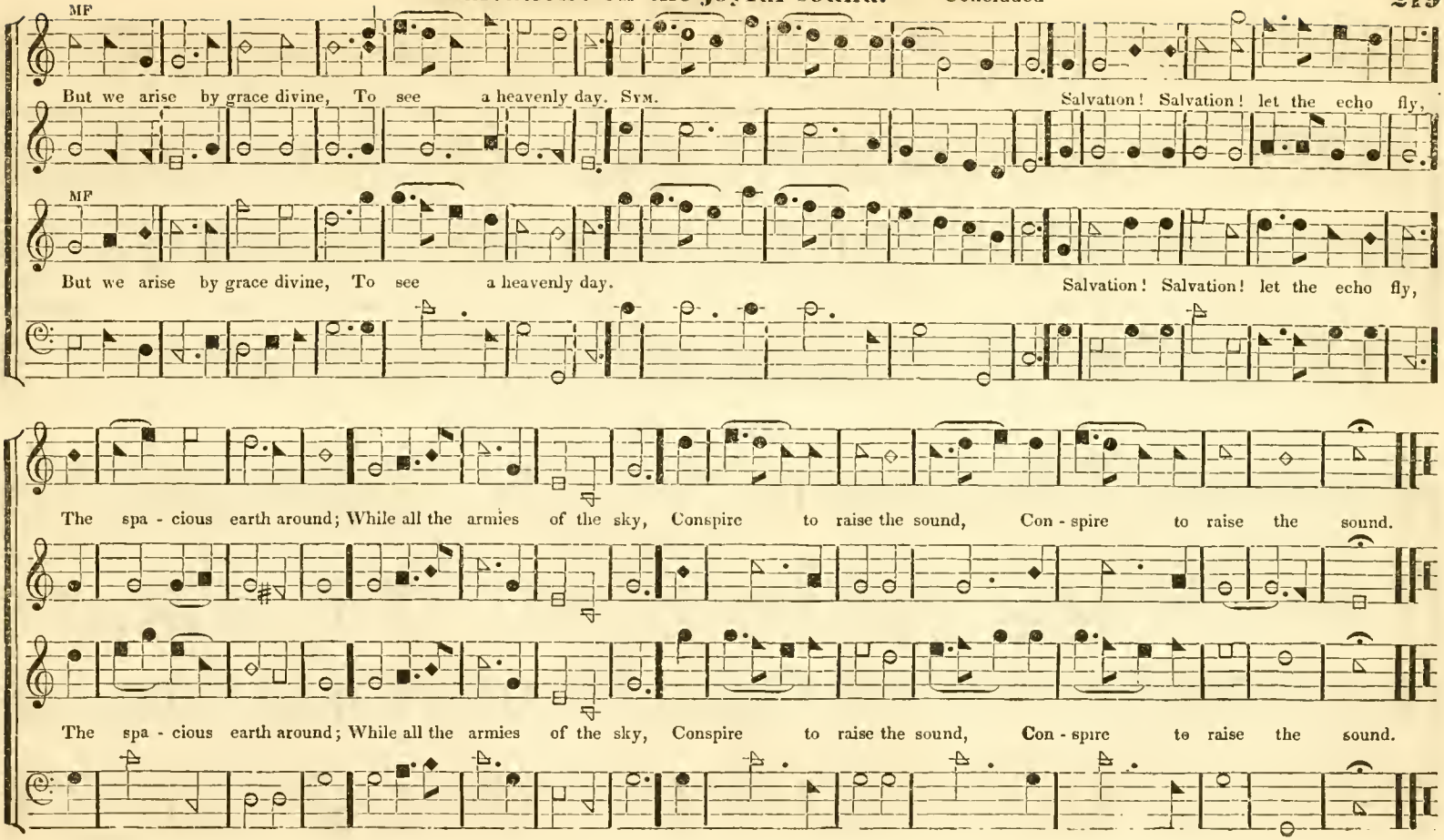
THANKSGIVING. Continued




We mortals, de - light - ed, de - lighted, Would join in your numbers, and chant, We mortals, de - light - ed, would bor - row your
We mortals, de - lighted, de-
We mor - tals, de - lighted, would borrow your tongue; Would join in your numbers, and chant to your lays. We mortals, de - lighted, would borrow your
First time.
Second time.
tongue; Would join in your numbers, and chant to your lays.
lighted, Would join in your numbers, and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays
tongue; Would join in your numbers, and [OMIT - - -]

HYMN. 'Salvation! oh the joyful sound'




MF
But we arise by grace divine, To see a heavenly day. Sym.
Salvation! Salvation! let the echo fly,
MF
But we arise by grace divine, To see a heavenly day.
Salvation! Salvation! let the echo fly,
The spa - cious earth around; While all the armies of the sky, Conspire to raise the sound, Con - spire to raise the sound.
The spa - cious earth around; While all the armies of the sky, Conspire to raise the sound, Con - spire to raise the sound.

ANTHEM. 'O give thanks unto the Lord.'

O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give thanks, give thanks un - to the Lord,

Soli. Tutti.

O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give thanks, give thanks un - to the Lord,

Inst. Voice.

Tutti. Tutti.

give thanks un - to the Lord, give thanks un - to the Lord, for he is good, for he is good, is good, for his mercy en - dureth for - ever,

Soli.

Soli. Tutti.

give thanks un - to the Lord, give thanks un - to the Lord, for he is good, for he is good, is good, for his mercy en - dureth for - ever,

Inst. Voice. Inst. Voice.

Tutti.

His mercy en - dureth, his mercy en - dureth for - ev - er, his mercy en - dureth for - ever, amen, amen.

Soli. Tutti.

His mercy en - dureth, his mer - cy en - dureth for - ev - er, his mercy en - dureth for - ever, amen, amen.

Inst. Voice.

HYMN. 'Haste, O sinner, now be wise.' Church Psalmody, Hy. 237

P

1 Haste, O sin - ner, now be wise; Stay not, Stay not for the morrow's sun: Wisdom, if you still des - pise, Harder is it to be won.

P

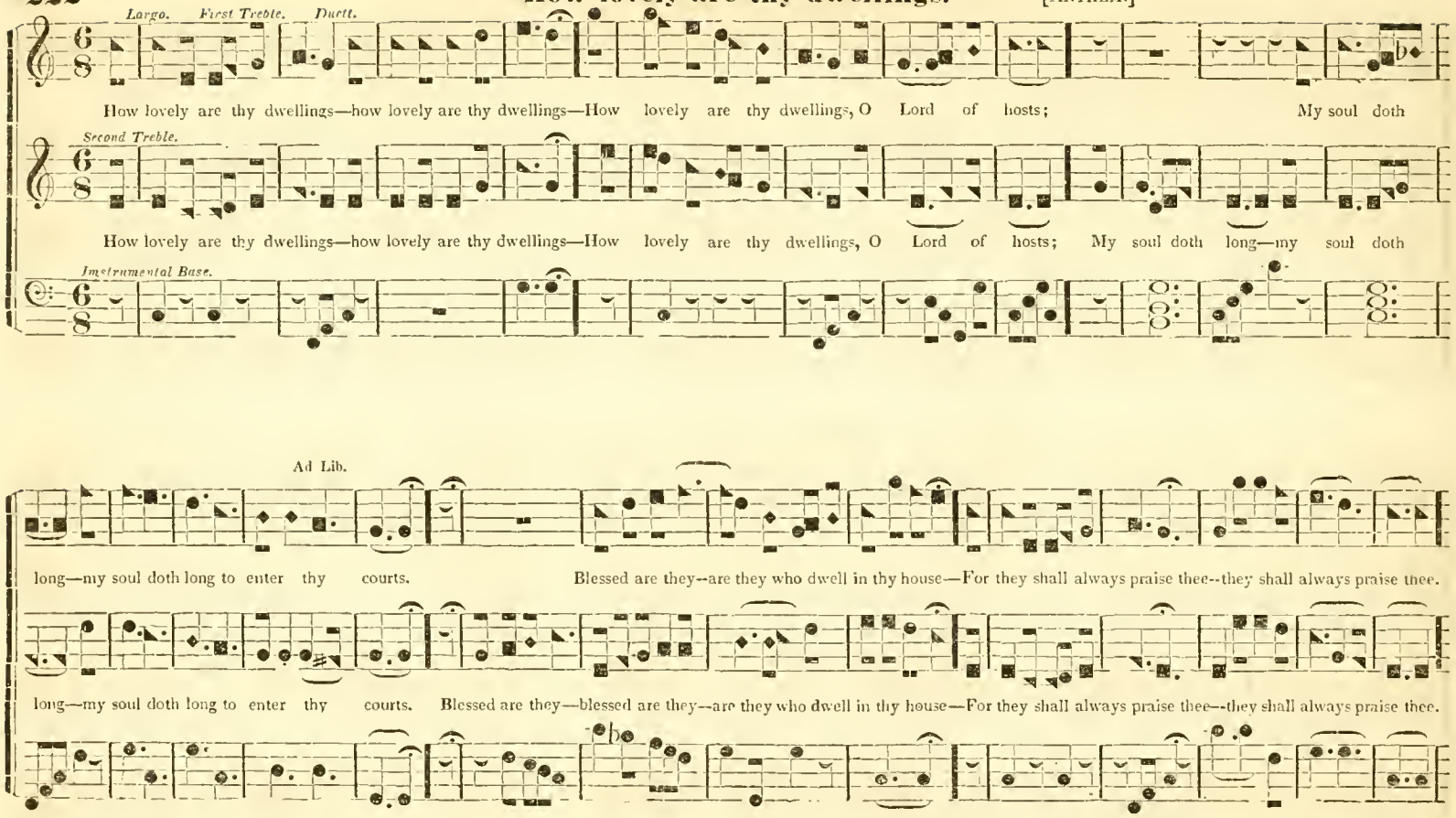
2 Haste, and mercy now implore; Stay not, Stay not for the morrow's sun; Lest thy season should be o'er, Ere this evening's stage be run.

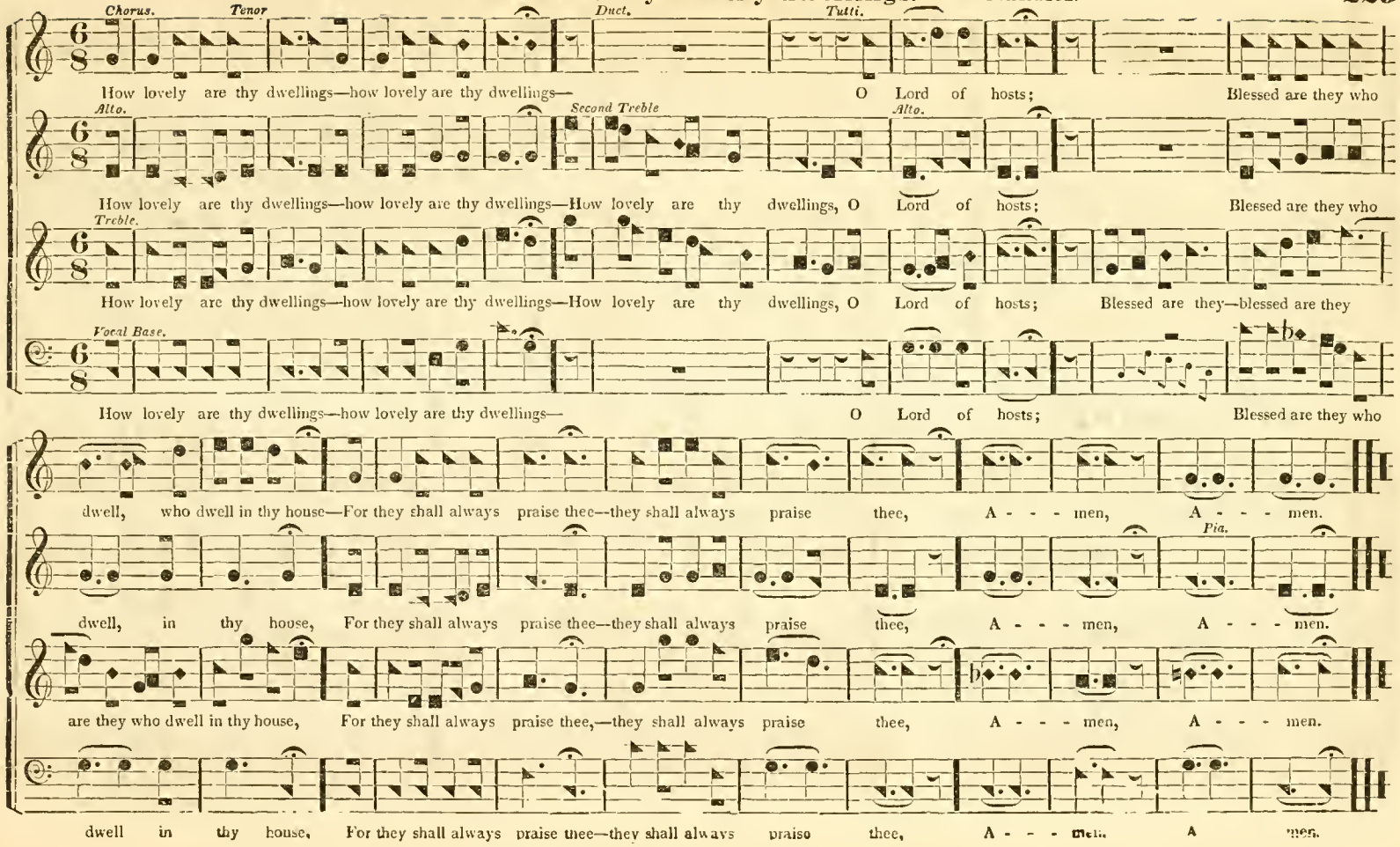
P

3 Haste, O sinner, now re - turn; Stay not, Stay not for the morrow's sun; Lest thy lamp should cease to burn, Ere salvation's work is done.

P

4 Haste, O sinner, now be blest; Stay not, Stay not for the morrow's sun; Lest perdi - tion thee ar - rest, Ere the morrow is be - gun.


Largo. First Treble. Duett.
How lovely are thy dwellings—how lovely are thy dwellings—How lovely are thy dwellings, O Lord of hosts; My soul doth
Second Treble.
How lovely are thy dwellings—how lovely are thy dwellings—How lovely are thy dwellings, O Lord of hosts; My soul doth long—my soul doth
Instrumental Base.
Ad Lib.
long—my soul doth long to enter thy courts. Blessed are they--are they who dwell in thy house—For they shall always praise thee--they shall always praise thee.
long—my soul doth long to enter thy courts. Blessed are they—blessed are they--are they who dwell in thy house—For they shall always praise thee--they shall always praise thee.


Chorus.
Tenor
Duet.
Tutti.
How lovely are thy dwellings—how lovely are thy dwellings— O Lord of hosts; Blessed are they who
Alto.
Second Treble
Alto.
How lovely are thy dwellings—how lovely are thy dwellings—How lovely are thy dwellings, O Lord of hosts; Blessed are they who
Treble.
How lovely are thy dwellings—how lovely are thy dwellings—How lovely are thy dwellings, O Lord of hosts; Blessed are they—blessed are they
Vocal Base.
How lovely are thy dwellings—how lovely are thy dwellings— O Lord of hosts; Blessed are they who
dwell, who dwell in thy house—For they shall always praise thee—they shall always praise thee, A - - - men, A - - - men.
Pia.
dwell, in thy house, For they shall always praise thee—they shall always praise thee, A - - - men, A - - - men.
are they who dwell in thy house, For they shall always praise thee,—they shall always praise thee, A - - - men, A - - - men.
dwell in thy house, For they shall always praise thee—they shall always praise thee, A - - - men. A men.

ANTHEM. 'O praise God in his holiness.' [Ps. 150]

O praise God in his ho - li - ness, Praise him in the fir - mament of his power,

Praise him in his no - ble acts, Praise him in his noble acts,

O praise God in his ho - liness, Praise him in the fir - mament of his power;

Inst.

Praise him ac - cording to his ex - cellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute upon the lute and harp;

Praise him ac - cording to his ex - cellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp;

Voice.

Praise him upon the lute, and harp

Praise him in the eymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let every thing that hath

Praise him in the cymbals, in the eymbals and dances, Let every thing that hath breath,

Praise him on strings, on strings and pipes, Let every thing that hath

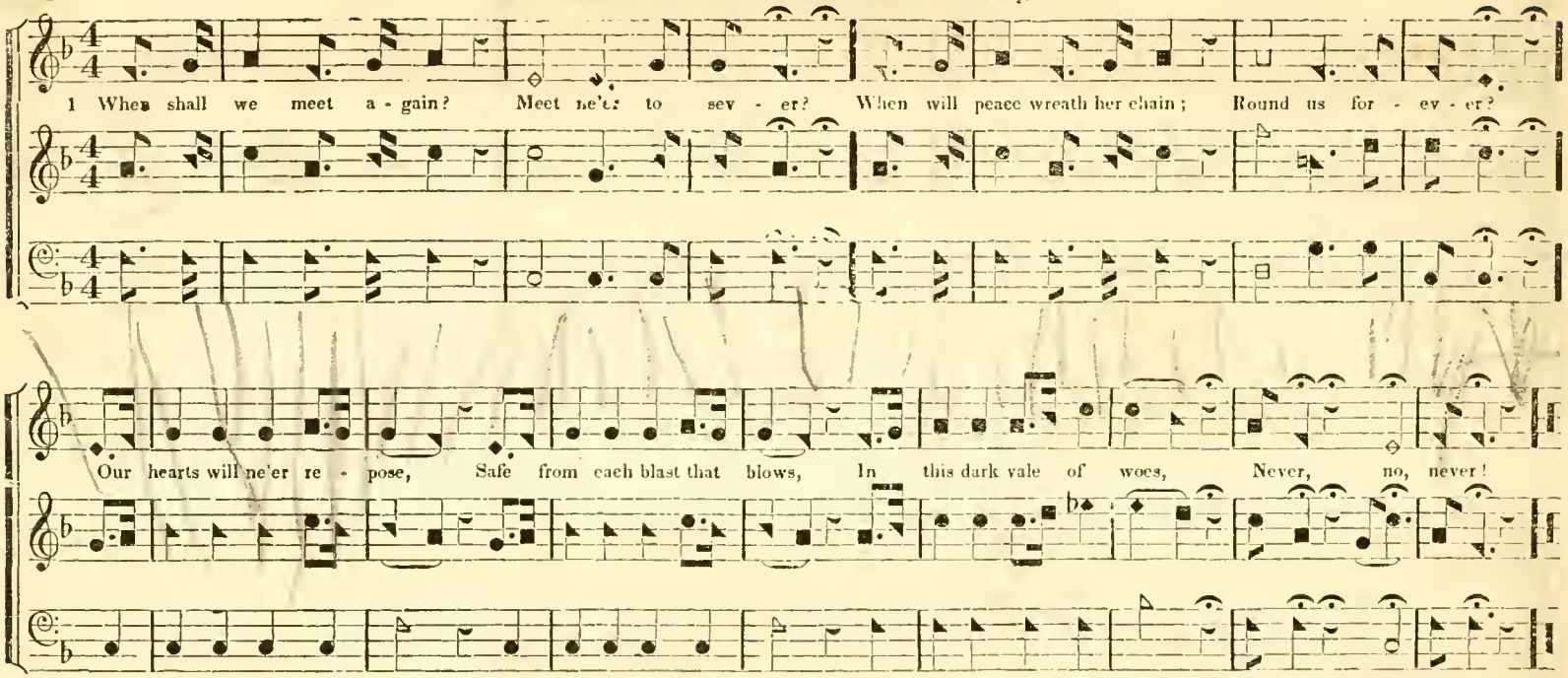
Let every thing that hath breath praise the Lord, that hath breath praise the Lord, praise the Lord, praise the Lord.

breath, Let every thing that hath breath,

breath, - - - - - - - that hath breath praise the Lord, that hath breath praise the Lord, praise the Lord, praise the Lord.

29 Let ev - ery thing that hath breath

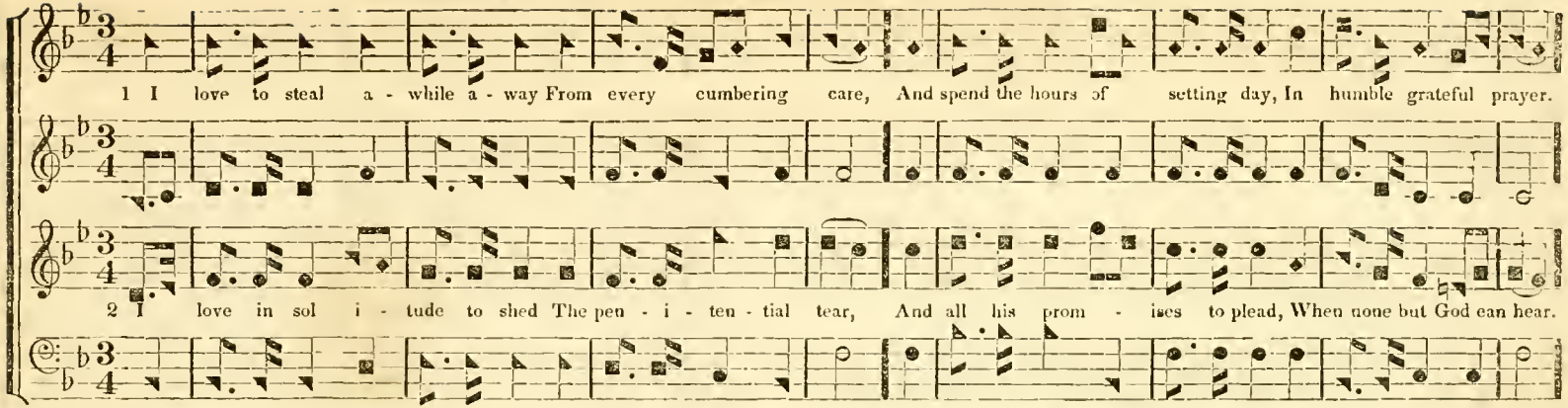
HYMN. 'When shall we meet again.'

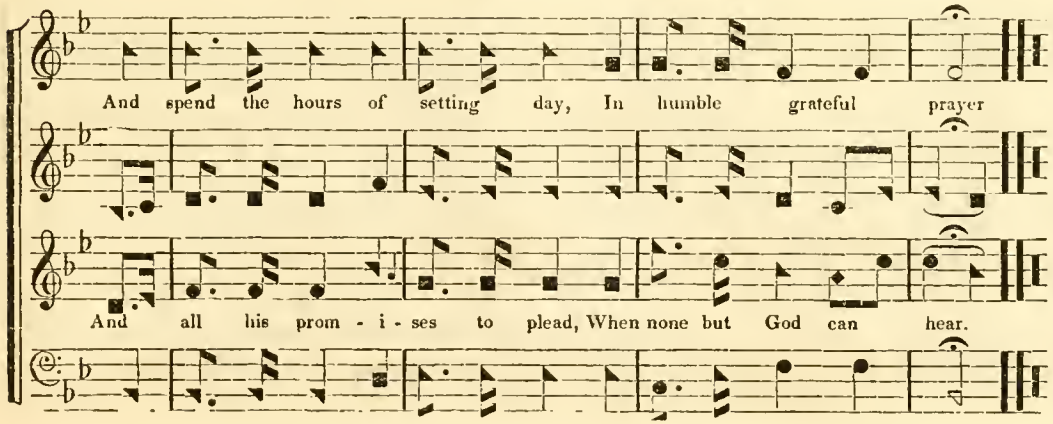


2 When shall love freely flow,
Pure as life's river!
When shall sweet friendship glow,
Changeless forever?
Where joys celestial thrill,
Where bliss each heart shall fill;
And fears of parting chill,
Never, no, never!

3 Up to that world of light
Take us, dear Savior!
May we all there unite,
Happy forever!
Where kindred spirits dwell,
There may our music swell;
And time our joys dispel,
Never, no, never.

4 Soon shall we meet again,
Meet ne'er to sever,
Soon will peace wreath her chain,
Round us forever;
Our hearts will then repose,
Secure from worldly woes;
Our songs of praise shall close,
Never, no, never!





3 I love to think on mercies past,
And future good implore ;
And all my cares and sorrows cast,
On him whom I adore.

4 I love by faith to take a view
Of brighter scenes in heaven ;
The prospect doth my strength renew,
While here by tempests driven.

5 Thus, when life's toilsome day is o'er,
May its departing ray
Be calm, as this impressive hour,
And lead to endless day

DISMISSION. 'Lord, dismiss us with thy blessing.'

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel man - na feeding, Pure se - raph - ic love increase;

Lord, dis - miss us with thy blessing, Bid us all depart in peace, Still on gospel man - na feeding, Pure se - raph - ic love increase;

Inst.

Voice.

Fill each breast with con - so - - lation, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nobler praise. Then we'll give thee nobler praise

Fill each breast with con - so - la - tion, Up to thee our voi - ces raise; When we reach that blissful station, Then we'll give thee nobler praise. Then we'll give thee nobler praise.

Amen, Halle - lujah, A - men, Halle - lujah, to God and the Lamb. Halle - lujah for

Solo. Pia. Tutti. For. Solo. Pia. Tutti. For.

And we'll sing Halle - lujah, Amen, Halle - lujah, And we 'll sing, Hallelujah, A - men, Halle - lujah, to God and the Lamb. Hallelujah for ev - - er,

ev - - er, Hallelu - jah for - ev - er, for - ev - er and ever, Amen, Halle - lu - jah, A - men, Amen, Amen.

Halle - lujah for - ev - - er, Halle - lujah for - ev - er and ever, Amen. Halle - lu - jah, A - - men, A - men, Amen.

DOXOLOGY.

To Father, Son, and Holy Ghost, One God whom we a - dore, Be glory, as it was, is now, And shall be evermore, And shall be evermore.

To Father, Son, and Holy Ghost, One God whom we a - dore, Be glory, as it was, is now, And shall be ever - more. - - - - - - - -

glory, as it was, is now, and shall be evermore, Be glory, as it was, is now, And shall be ev - ermore.

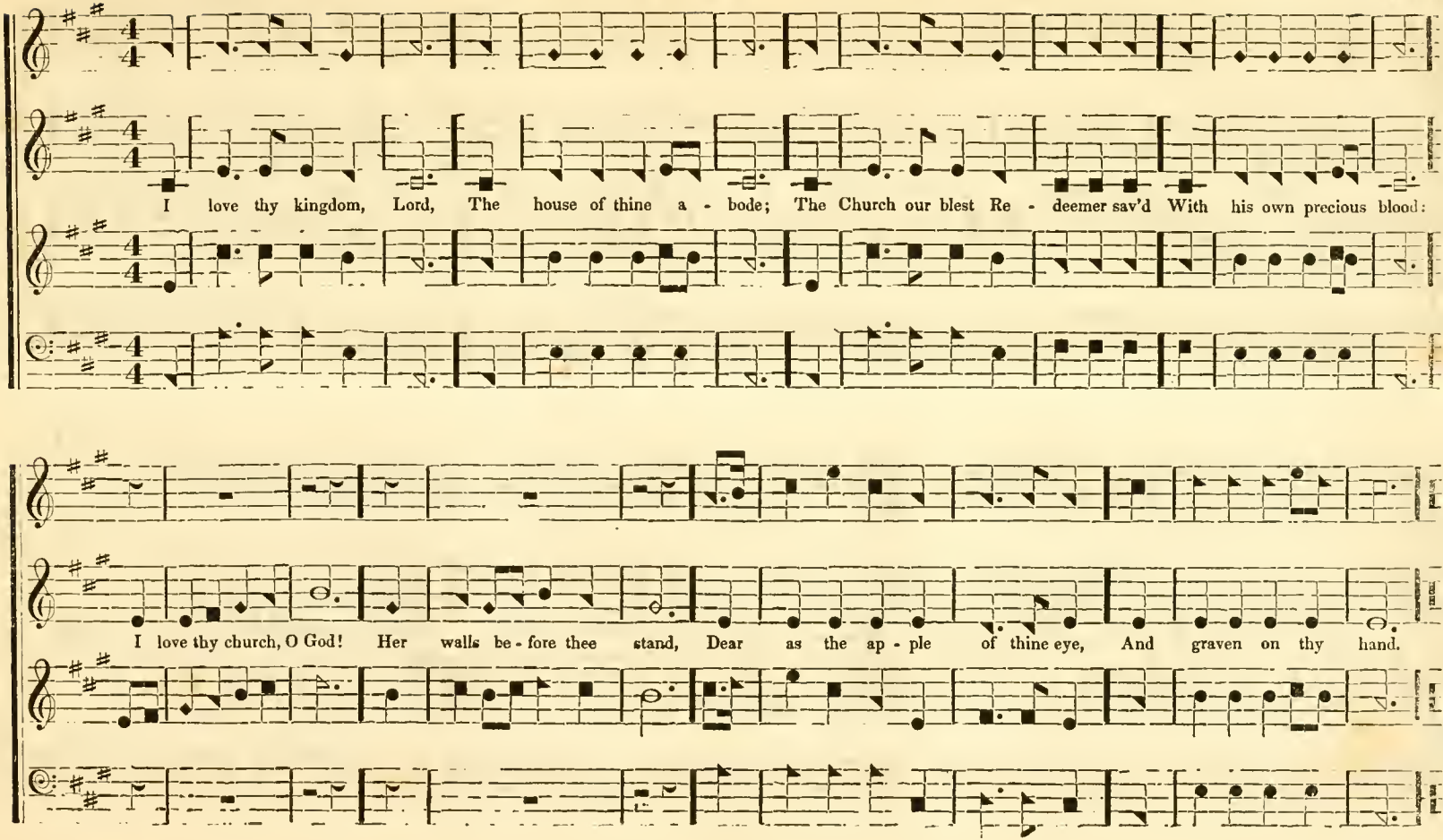
ev - - er - - more, - - - - - -

Slow.

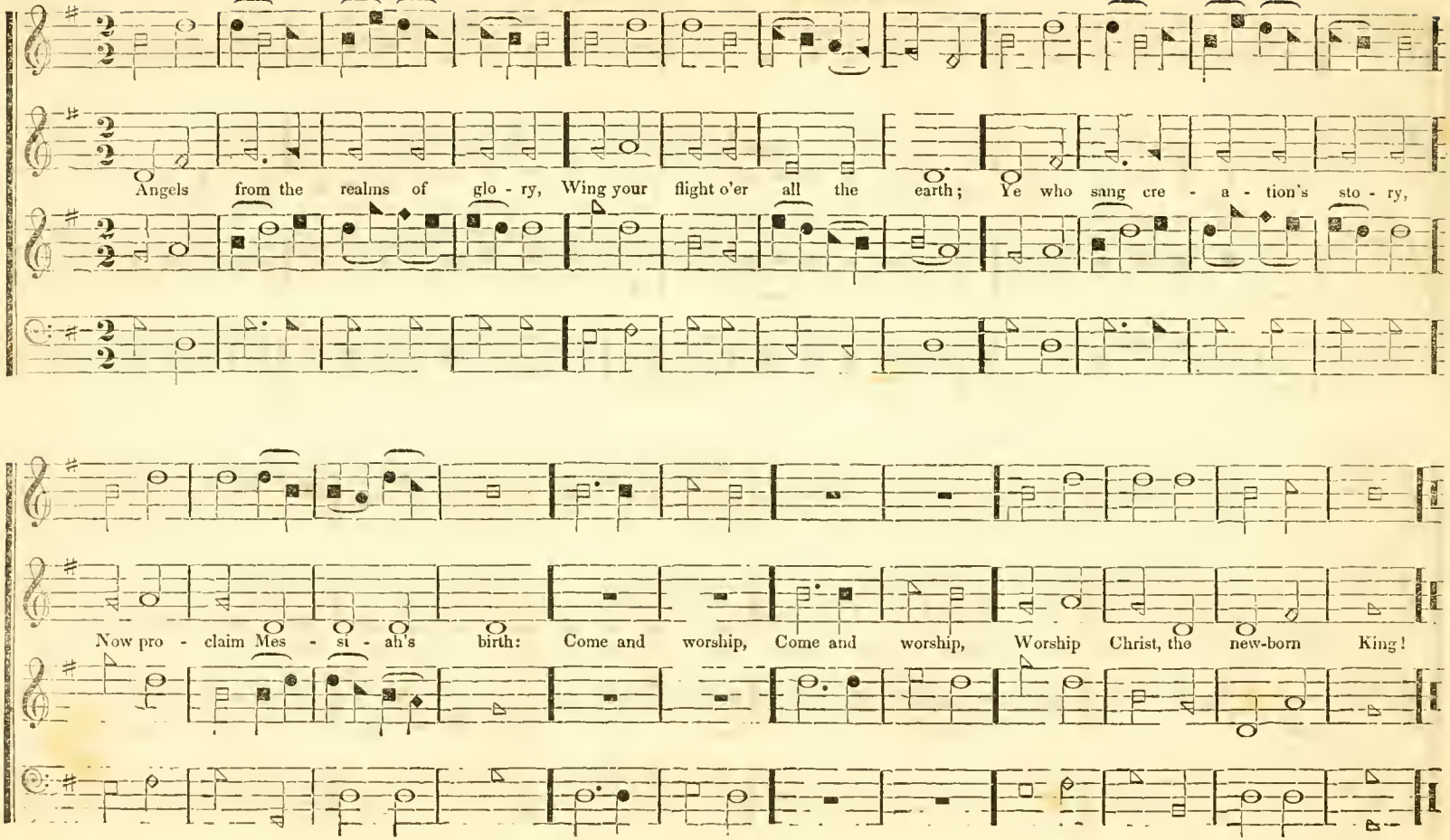
Be glory, as it was, is now, and shall be evermore, Be glory, as it was, is now, And shall be ev - ermore.

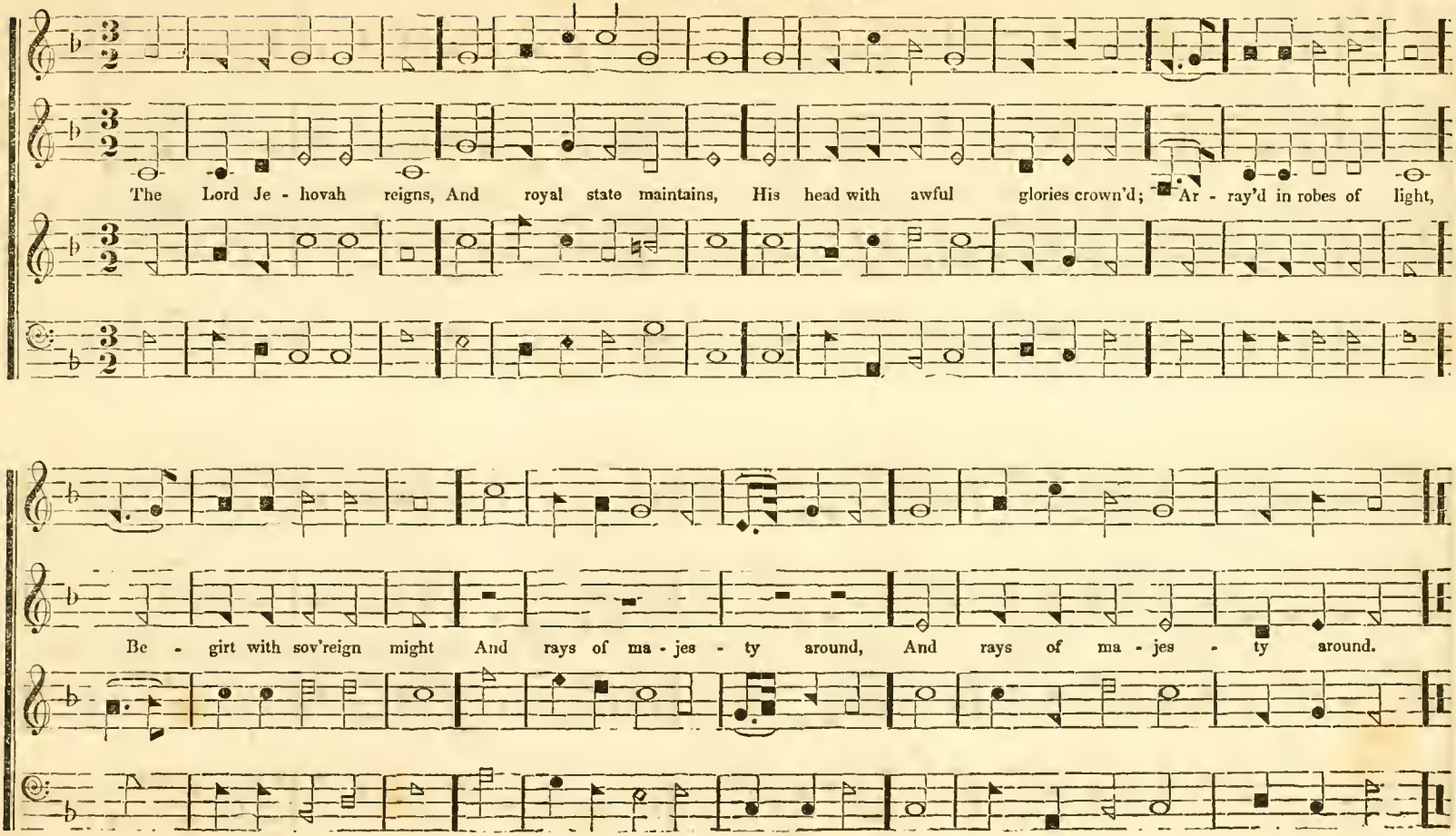
Slow.

ev - - er - more.

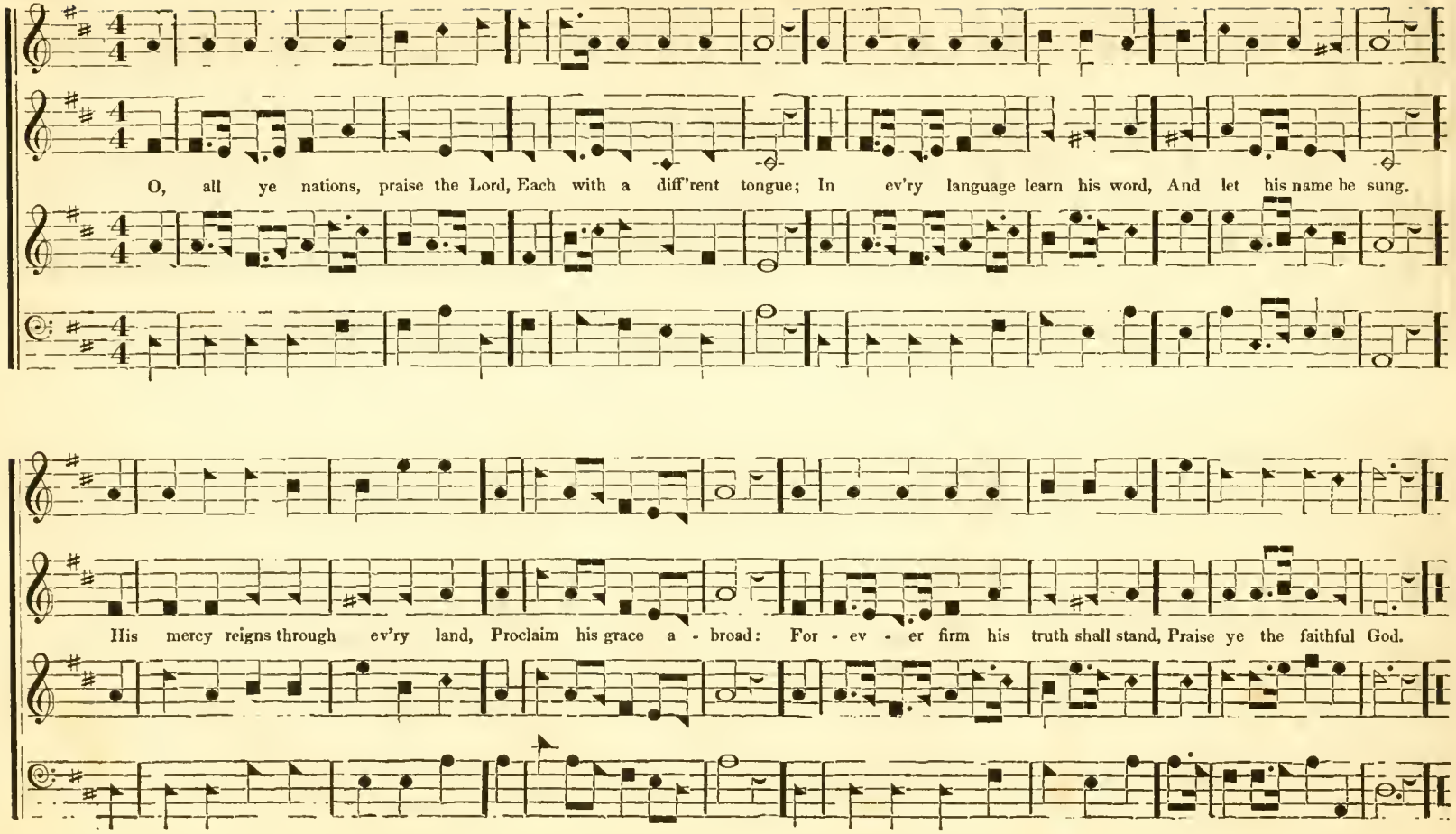

I love thy kingdom, Lord, The house of thine a - bode; The Church our blest Re - deemer sav'd With his own precious blood:
I love thy church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And graven on thy hand.

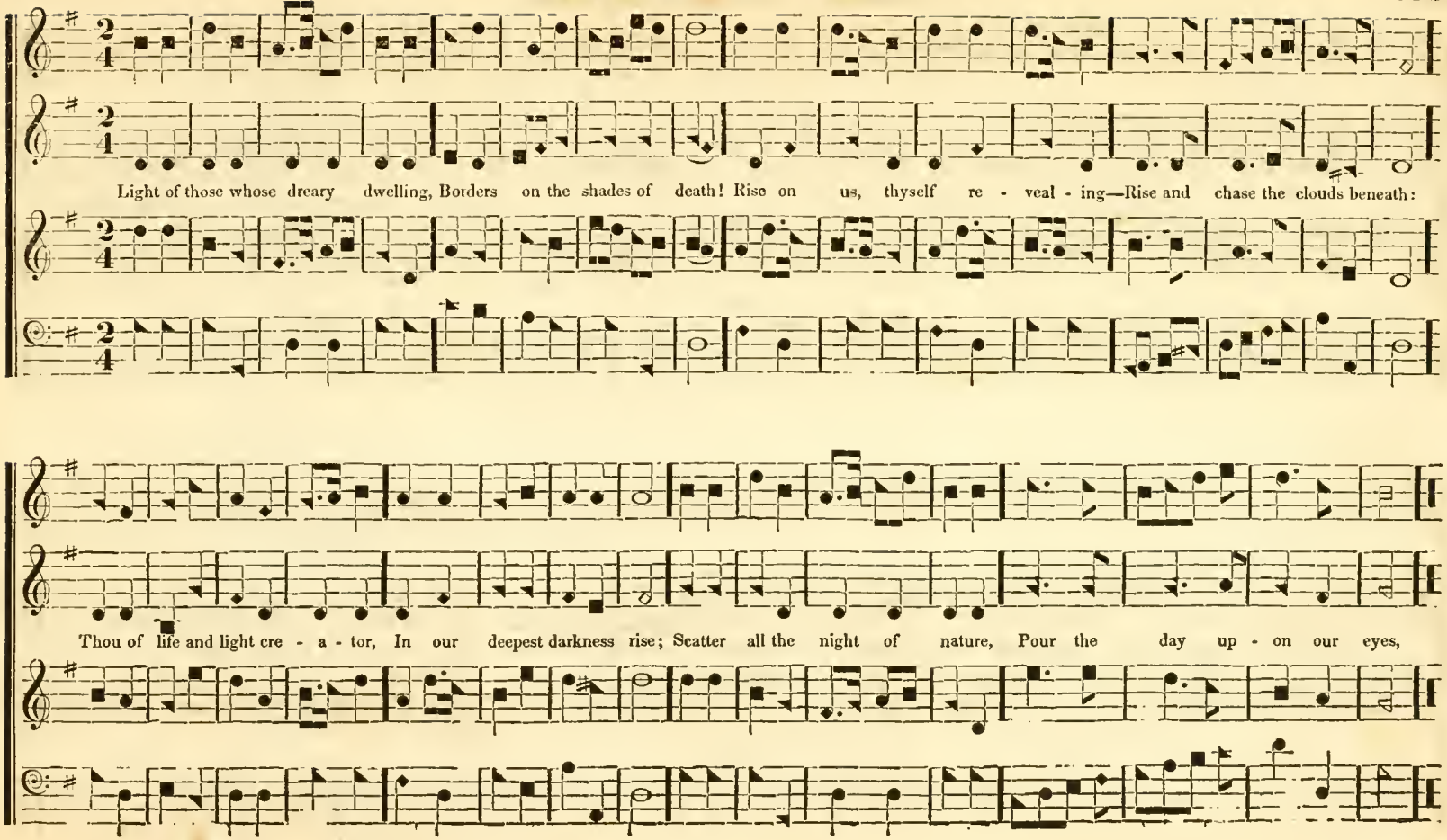
WOODMAN. 8's, 7's, & 4's.



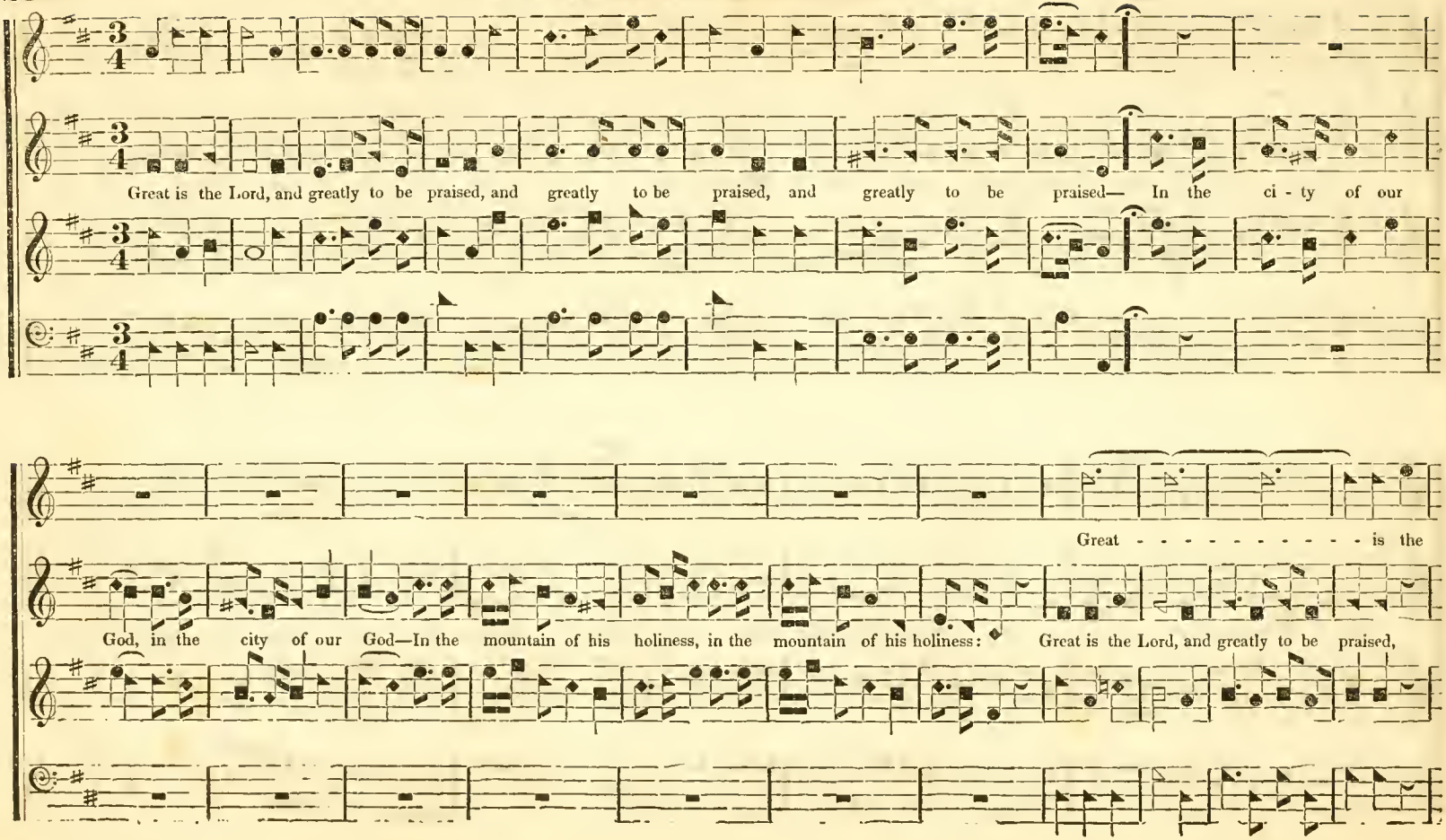

The Lord Je - hovah reigns, And royal state maintains, His head with awful glories crown'd; Ar - ray'd in robes of light,
Be - girt with sov'reign might And rays of ma - jes - ty around, And rays of ma - jes - ty around.

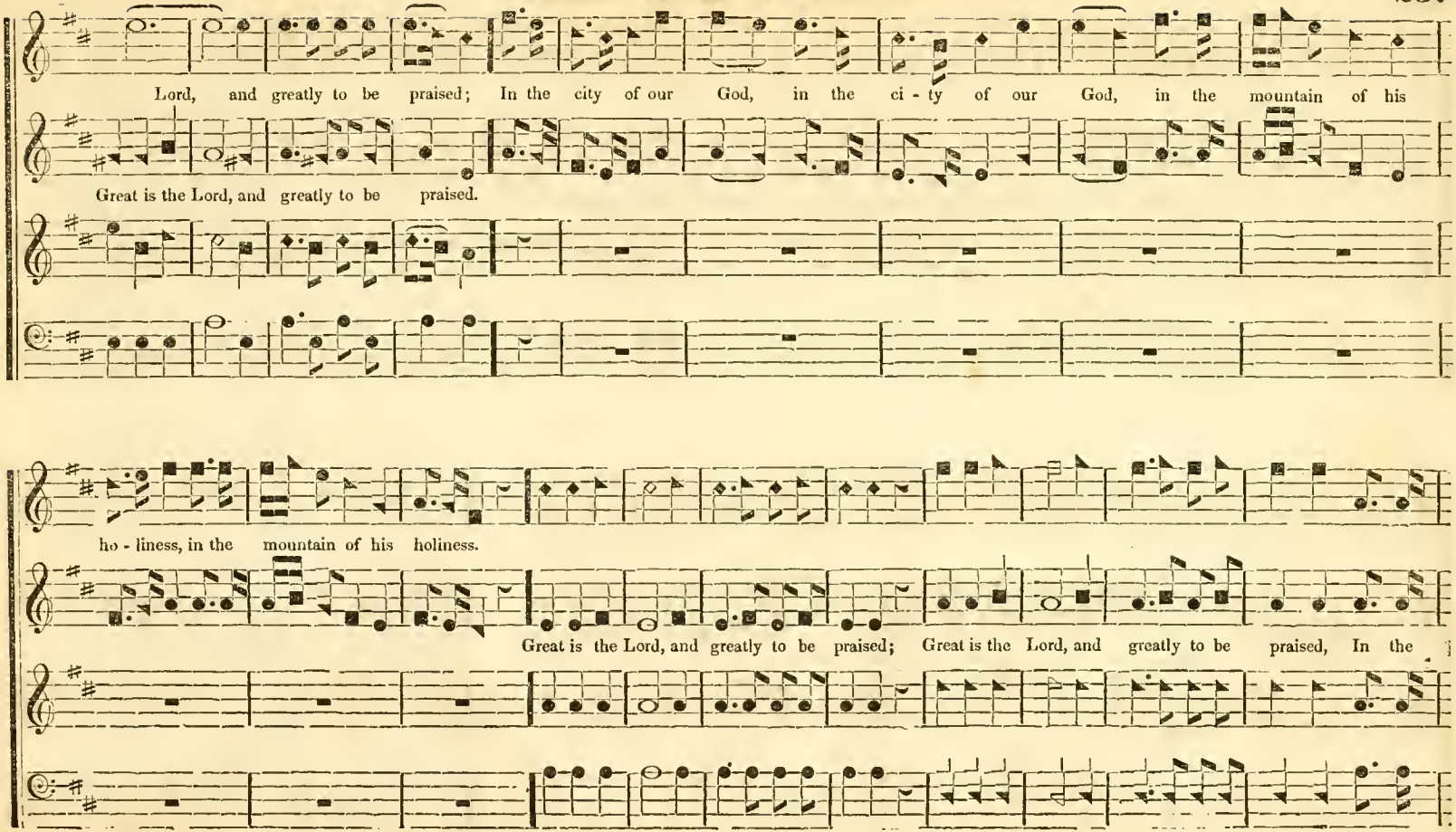
FINDLAY. C. M. [Double.]

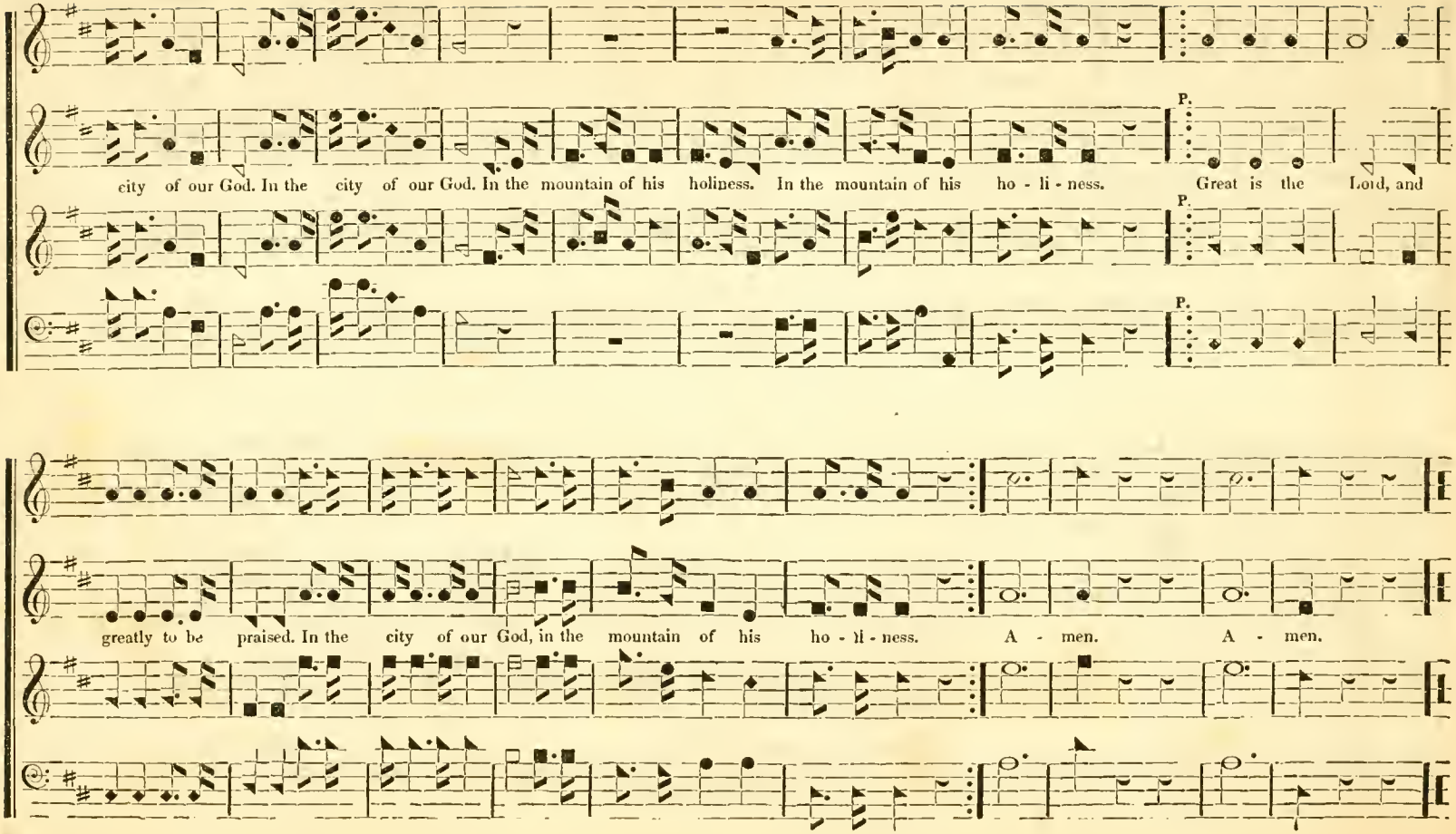



Light of those whose dreary dwelling, Borders on the shades of death! Rise on us, thyself re - veal - ing—Rise and chase the clouds beneath:
Thou of life and light cre - a - tor, In our deepest darkness rise; Scatter all the night of nature, Pour the day up - on our eyes,

ANTHEM. "Great is the Lord."




Lord, and greatly to be praised; In the city of our God, in the ci - ty of our God, in the mountain of his
Great is the Lord, and greatly to be praised.
ho - liness, in the mountain of his holiness.
Great is the Lord, and greatly to be praised; Great is the Lord, and greatly to be praised, In the


P.
city of our God. In the city of our God. In the mountain of his holiness. In the mountain of his ho - li - ness. Great is the Lord, and
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P.
greatly to be praised. In the city of our God, in the mountain of his ho - li - ness. A - men. A - men.

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